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LINNELL'S BLAKE COLL'N SALE

(Special cable to AMERICAN ART NEWS)

London, Jan. 24, 1918.—The famous collection of works by William Blake, formed by John Linnell, will be sold at Christie's March 15 next.

L. G.-S.

BARDINI SALE POSTPONED

As many inquiries have come to the ART NEWS relative to the sale of the art collections of Prof. Stefano Bardini of Florence, Italy, and which was announced to take place at the American Art Galleries this month—it may be stated that the sale, whose opening was delayed by the late arrival of steamers from Italy bringing the goods, has not been abandoned but only postponed, and will be held at the American Art Galleries in early April next. The goods have all finally arrived.

MET. MUS'M TO SHOW SCULPTURES

An exhibition of unusual interest, comprising a large number of American sculptures, past and present, will open at the Metropolitan Museum about the end of February. More space will be given to the display than the directors have ever granted to sculpture in the past, with the exception of the St. Gaudens exhibition a few years ago. An effort will be made to get the best examples of the best American sculptors, St. Gaudens, Powers, Story, Ward, Warner, will be among the older men, and doubtless all of the present-day sculptors of note will be represented. The works will be shown in one of the large galleries in the old part of the museum, and will continue until next May. Daniel Chester French is the chairman.

A HOTEL DROUOT "INCIDENT"

Under the heading, "Incident," Le Cousin Pons of Jan. 1 relates the following amusing episode. On a recent morning, Mr. Jacques Seligmann went in person to the Hotel des Ventes to claim some bronzes purchased by him at the Lareinty-Tholozan sale. But he had neglected to provide himself with any money, or even with a cheque book, and the auctioneer, M. Desvousges, refused to give up the objects in question. Mr. Seligmann was indignant, as may be imagined. He would not admit that, in the face of his well-known solvency, the regulations should be enforced in his case. And Le Cousin Pons adds this comment: "It seems to us that he was wrong; regulations are made for everybody."

ELECT. INDEPENDENT ARTISTS

The Society of Independent Artists has elected the following officers: John Sloan, president; John R. Covert and A. W. Dow, vice-presidents, A. S. Baylinson and Hamilton Easter Field, secretary, and Walter Pach, Treasurer. Preparations are under way for an exhibition by the society to be given in this city in April next.

Park Squirrels Welcome Art Show

The squirrels in Central Park have heard a great piece of news to the effect that the Society of Independent Artists propose to hold its show this spring under canvas in the park, if the required permission can be obtained. No matter what the decision of the Park Commissioner may be, it is certain a hearty welcome will be assured the artists by the squirrels. It has been a hard winter, and the squirrels will be very hungry.

John Sloan, president of the society, is responsible for the tent idea. It has not been decided whether the show will be held in three ring circus style, with a "barker" outside hollering, "Come in and see what this world contains." In fact, nothing has been decided, except that the tent plan is a grand press agent stunt, and should bring a lot of publicity. Last year the n—, beg pardon, artists, held their exhibition in the Grand Central Palace and packed it daily, but they claim that this year's contributions will be so many that even a place of that size will be inadequate. Any artist can hang two pictures in the exhibition absolutely free of charge, no matter who he is. Of course there is an entrance fee of \$1 and dues of \$5 but outside of that trifle it costs him nothing. Cubists, futurists, impressionists, sign painters, camouflage artists or just plain n—, tut, tut, how careless—artists are invited—N. Y. Sun

NEW STATUE OF ROBERT BURNS

An heroic statue of Robert Burns, the poet, portraying the Scotch bard on a walking tour, through his native highlands, has just been completed by H. N. Kitson, in his Mac Dougall Alley studio. The statue is now being cast in bronze in Brooklyn and will be erected on Agassiz Road, in the Boston Fenway by the Robert Burns Memorial Association of Boston.

The poet is represented in a contemplative mood, and is about to step off on a trip through the country. He carries a book in his left hand, and with his right hand clasps a walking staff. He wears a Scotch plaid shawl and knee breeches of the period (1798).

The poet's dog trots along beside him.

TWO PORTRAITS BY CARPACCIO

"An interesting portrait of a Venetian senator's wife by Vittore Carpaccio has just been purchased by the Boston Museum, the painting coming from a private collection in Italy.

"DIAMOND JIM" AS A COLLECTOR

"Very few persons," recently said Mr. Moses, of the Holland Galleries, to a N. Y.

AN XVIII CENTURY COLLECTOR

"Le Cousin Pons" of Paris, contains some interesting information regarding the collection of the Countess de Verrue, a granddaughter of the celebrated Duchesse de Chevreuse, daughter of the Duke de Luynes, and god-daughter of Colbert, who died in 1736, leaving many of the works of art she had collected during her sojourn at the court of Victor-Amadee II, Duke of Savoy, and later on in Paris, to different friends. Thus, the Van Dyck portrait of Charles I, now in the Louvre, went to the Count de Lassay, and was then valued at 12,000 livres. It passed into the hands of the collector Crozat, and was afterwards bought by Madame du Barry who presented it to Louis XV with the tactful remark that if he did not take care, his Parliament might hold in reserve for him a fate similar to that of Charles I. However, Louis XV died in his bed, and it was the du Barry who was decapitated.

The sale of the pictures that were not included in the gifts to friends brought prices that are of interest as many of the pictures have since become famous, some of them being now in the collections of the Louvre and of the National Gallery. But it is difficult to make any comparison between the

METROPOL'N MUSEUM ACCESSIONS

Gifts to the Metropolitan Museum recently announced, include an "Annunciation," by Roger van der Weyden, a picture which belonged to the late Clyde Fitch, who desired it to go to the Museum, but not until after his mother's death, listed as a gift from Clyde Fitch and Ferdinand Gottschalk.

In memory of Edward Rathbone Bacon, Mrs. Walter Rathbone Bacon has given a "Portrait of an Abbe," by Van Dyck and her own portrait by Anders Zorn. Both pictures were reproduced and described exclusively in the AMERICAN ART NEWS of Dec. 29 last. By purchase the Museum has acquired a Java IX century volcanic stone head of Buddha; also two of the late Thomas Eakins' paintings, "The Thinker" and "The Writing Master." The late George Hitchcock's painting, "Vespers," has been presented by Mr. Edward Drummond Libbey, of Cleveland, Ohio.

The totally unexpected legacy from the late John Hoge, of Zanesville, Ohio, consists of the land and building on the northeast corner of Fifth Ave. and 41 St., appraised at \$950,000, and occupied on a long lease by Rogers Peet Co. Twenty-two pages of the Bulletin are devoted to a schedule of the many collections donated to the Museum at various times by the late J. Pierpont Morgan and his son, the present Mr. Morgan. These collections, valued at several millions of dollars and already described in the ART NEWS, range from the art of ancient Egypt to that of England in the early XIX century.

Trustees' Annual Report

The report of the Board of Trustees, given at the 48th annual meeting Monday last, states that there have been valuable bequests, which add greatly to the Institution's educational value to the public. One, the late John Hoge's bequest of property, valued at \$950,000; another that of Isaac Dudley Fletcher, from which the Museum has received in cash, securities, etc., \$831,260. On account of the bequest of Harris Brisbane Dick, \$1,069,298 has been received, with \$15,000 on account of the bequest of Maria De Witt Jesup, and the payment in full of the bequest of William M. St. John—\$10,000.

"The gift of the remainder of the Morgan collection by J. P. Morgan," said Mr. de Forest, at the meeting, "is the most important ever received by the Museum, and probably the most important it ever will receive."

Increase in Administration Cost

Owing to the entailment of the funds in bequests there is annually a deficit made up from different sources and by the trustees largely from their own pockets.

The cost of administration the year past was \$481,772, a decided increase over the cost of that preceding, each year seeing a vast growth in the Museum augmenting its expenses. The cost of the administration last year was \$432,266. The deficit this year was \$159,442, to one of \$112,050 last year. The contribution of the city to the expenses remains stationary—\$200,000 annually. The amount of the Museum's resources applicable to payment of the administration expenses this year was \$122,329 in addition to the city's appropriation. There was \$161,557 more to meet the running expense, but in spite of this the deficit was \$47,392 greater.

Membership dues are one of the sources of revenue used for current expenses, and the Museum added this year 2,546 new members and lost by death, resignation, etc., 1,019, making a net increase over last year of 1,011.

Two important trustees were lost to the Museum this year in the deaths of John G. Johnson and Joseph H. Choate, the latter first vice-president, whose place has been filled by Elihu Root, long a trustee. A new trustee elected to the board this last fall is Francis C. Jones, treasurer of the National Academy.

Acquisition of Art Objects

Of the acquisitions of objects of art by the Museum this last year there have been 19,003. Of these 387 were by bequest, 18,130 by gift, including the Morgan collection, and 486 by purchase. American artists have been well represented in the acquisitions of 28 paintings and 7 sculptures. Among special bequests has been that of the collection of watches of the late Mrs. George A. Hearn, which has been on loan since 1907 with her notable collection of laces. A bequest to the Museum for some time in litigation, but decided in favor of the Museum, was \$50,000 from the late Jessie Gillender, the income to be applied to lectures on the Museum collections by specialists.



PORTRAIT OF FRANZ HALS.

By A. Van Dyck

In Oppenheim Sale, Berlin, Mar., 1918

"Herald" reporter, "have an inkling of how generous Mr. Brady really was. We sold him from fifty to seventy-five paintings a year.

"His Bouguereau, 'The Nut Gatherers,' I let him have for \$3,000. This was what it cost me. One afternoon about a month later his secretary dropped into the galleries. We fell to talking about the painting, and I told him, incidentally, that I had let Mr. Brady have it at the cost price to me. The next day I received a letter from Mr. Brady, enclosing a cheque for \$500. 'Add this to the price of the Bouguereau,' he wrote.

"One morning the telephone rang. Mr. Brady was at the other end of the wire. 'Moss,' he said, 'burglars got into the house last night. I'm short a Diaz and two other pictures.' What really had happened was that guests he had had at dinner had admired these paintings and he had made presents of the pictures to them. His object in calling me up was to order me to have the gifts packed and delivered. Many a collection in this country started with the gift of a painting from Mr. Brady."

At the Brady sale last week, Mr. Moss bought Inness's painting, "The Beeches," for \$10,000.

prices of that time and of today, there being no means of ascertaining the exact value of money of that period as compared with present monetary values.

The following are among the most important disposed of March 27, 1737:

	Livres
David Teniers—A medium-sized landscape with figures	200
Oudry—Two large pictures representing architecture	300
Rembrandt—Two oval portraits, one of a man, the other of a young girl	450
Rubens—"To Changed Into a Cow," A marine. (Purchased by M. Noel)	2,000
David Teniers—A marine	1,200
Philippe Wouwermans—Two large pictures, a village wedding. (Purchased by Julliot)	1,500
Paul Brill—A marine	1,350
Philippe Wouwermans—A large picture	1,510
Salvator Rosa—A landscape	120
David Teniers—"The Temptation of St. Anthony"	1,460
Claude Gelée, called Le Lorrain—"The Golden Calf"	2,500
Claude Gelée—A marine and "Il Campo Vaccino." (This picture is now in the Louvre)	3,350
Gerard Dow—"Cook With a Dog"	850
Philippe Wouwermans—Two pictures. (Purchased by the Ct. de Lassay)	2,502
Watteau—Two small pictures	531
Claude Gelée—A landscape and a marine	3,007
Rembrandt—"The Rape of Europa"	611
Philippe Wouwermans—A horse fair. (This picture was purchased for 80,000 francs, in 1854)	2,001

Spanish Art Gallery

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EXHIBITIONS NOW ON

French Art Museum Display

Through the careless repetition in last week's issue of the ART NEWS of a line by a linotype compositor in the announcement of the coming exhibition at the French Art Museum, of French art from the Gothic to the Regence periods, to open at the museum's gallery, No. 599 Fifth Ave., Jan. 29, the erroneous impression was given that members, as well as visitors, would be asked to pay an admission fee of \$5, to the opening reception.

The admission to non-members at this opening reception will be \$5, but members will be admitted on their cards and the admission fee to the public during the display will be only \$1.

Congo Ivory Carvings at History Museum

The extensive collection of carved ivories secured from the Mangtoiu negroes of Africa by the Lang-Chapin Exposition of the American Museum of Natural History, has for the first time been installed for public view, in the Morgan Hall of Gems. The collection consists of imposts, fetiches, war trumpets, musical instruments, cups, bracelets, hair ornaments, weapons, boxes and many other articles carved by these primitive peoples, with primitive tools.

Nearly all of the specimens were secured from the famous King Okendo, who died in 1916, and whose realm, for administrative reasons, was afterward divided among dozens of smaller chiefs.

Group Display at MacDowell Club

A dozen well known artists of 'modernistic' tendencies, are showing fifty canvases and sculptures at the MacDowell Club, No. 108 W. 55 St., to Jan. 27. The pictures are well hung and harmonize. The sculptures are well placed, but the exhibition's strength easily rests with the paintings.

Reynolds Beal's "Battleships off Jamestown" is a bright and sunny portrayal of naval vessels riding peacefully at anchor, offshore, a scene full of life and color. "Fishing Boats, Monterey," by George W. Smith, is a strong and vigorous presentment of fishing craft, with a group of fishermen handling in their work upon the captured fish. "Kings Garden's," by Gifford Beal, is a somewhat crowded outdoor composition in which the wood greens overshadow everything else. "Rabbit Hunting," by the same artist, has been shown at annual exhibitions, notably last year's academy.

Clarence K. Chatterton's "The Circus" is well carried out. The tent's color is perhaps a trifle heavy, but the crowds are skillfully handled and the groupings are good. This is true of both expression and color. The pose of the special officer at the left of the picture is lifelike. John Sloan's "Nude Seated" has good color notes. The figure is well drawn.

In the "Prize Fight, Mexico," by Gustavus Mager, there is much action. The use of spirals to indicate movement, is interesting. The same remark applies also to Mr. Mager's use of the second line.

Robert Henri has effectively handled the rainbow in his "The Boy and the Rainbow," in his placing of the boy against a rather dull and darkened sky. Mr. Henri's "Ballet Dancer" is a striking canvas. "Mackerel Fishing," by Jonas Lie, is a brilliant coast scene, the composition masterly and the boats with their spread sails, vividly recorded. The sky, with its masses of wool-pack clouds, is a feature, and the figures introduced, are full of appropriate action.

"Orchardside," by Leon Kroll, painted in a high key, is a strong rendering of a good motif. George Bellows has done excellent work in his "Wet Night," and the canvas is charged with "wetness." The desolation of the stormy night is emphasized by the deserted roadway, the overhanging trees and the figure descending the steps at the left.

The models for groups in limestone at Viscaya, the county seat of Mr. James Deering, Florida, are well done. His "Seated Man," while smaller in size, makes a more decided appeal. Mary L. Alexander's four contributions are excellent.

Haskell Prints at Milch's

Ernest Haskell is exhibiting some 100 of his drawings, etchings, and dry points illustrating his own evolution, at the Milch Gallery, 108 West 57 Street, until Feb. 15. The subjects have been carried from Maine to California and as far south as Florida.

The artist especially likes tree subjects which seem to afford him an appeal and he has "done" all sorts and conditions of trees. Some of the prints now shown have had previous showing but certain new ones have been given a place in the present display. His treatment of trees is characterized by the exploitation of meticulous detail.

Some of his plates are admirably carried out until their finish like that of the trees, is remarkable. One of his portrait plates shows a girl whose face is in profile, and who holds a bouquet of flowers, in her lap. A woman with a fan in an easy chair, still further evidences Mr. Haskell's sureness of technique.

Some of his original drawings shown, are touched with color, efficiently applied and some of the book-plates shown, the greeting cards and the delightful birth announcement, are carried out painstakingly.

William R. Leigh's Western Paintings

The annual exhibition of western paintings by William R. Leigh is now on at the Babcock Galleries, 19 E. 49 St., to Feb. 2. In the present series, executed during the last twelve months, the artist proves himself once more a past master in representing the far west and the fast disappearing race of the peace-loving and happy-natured Hopi Indians. Three Sioux warriors are also portrayed in this show of realistic yet romantic paintings. The portrait of "Chief Little Wound", a famous Sioux chief who distinguished himself in all of the most important battles with the white invaders of his country, represents this fine old warrior in full battle array. Another Sioux chief, "Conquering Bear", and who played an important part in the fight at Slim Buttes, is the subject of "On The Alert", in which the stalwart form of the chief expresses readiness for the attack. Both of these pictures are instinct with life and strength, admirable in drawing as in color. The same may be said of "A Young Warrior", a Sioux youth wearing his first trophy as a bonnet, a scalp taken from an enemy of his tribe. The expression of pride and contentment on the face of this young Indian is well rendered.

The Hopis are possibly even more interesting than the warlike Sioux in Mr. Leigh's pictures of these redskins of the West, each painting telling a story, dramatic, idyllic, or sometimes humorous, for underlying their somewhat stolid appearance, there is a certain sense of humor, as may be seen in "Happy Go-Lucky", a Hopi who only works when he must, is always impoverished, and always ready for a lark. "The Pool at Oraibi", "Close of Day", "A Cliff Dweller", "Forgotten", and "After the Bath", are all delightful representations of episodes in the lives of the Hopis, the last mentioned picture portraying a nude Indian maiden of remarkable beauty of form reclining near a pool in the desert, her pale copper-colored skin bathed in sunlight. Atmosphere, color and skillful drawing, give to Mr. Leigh's work a distinction not often found in pictures of the far west.

Oils and Watercolors by George Luks

George Luks, one of the strongest of the painters of the so-called Henri group, is showing at the C. W. Kraushaar Gallery, No. 260 Fifth Ave., through Feb. 2, some 14 oils and 16 watercolors, which emphasize his claim to a place in the front ranks of modern American artists. Boldness and strength of technique, fine color sense, and power of expression, are the characteristics which make the artist's work notable.

Perhaps his best oil is the outdoors with figures, "The Knitters—High Bridge Park," a group of elderly women sitting on a bench in the open, busily plying their needles, while they chat. There is a Zorn-like quality of color and virility of execution in this appealing truthful canvas that distinguishes it even from its strong fellows, such as the "Portrait" with its Holbeinish flat tints and modeling, "Lily," another strong Holbeinish portrait, and the "Fur Coat" with again its flat tints, fine drawing and admirable rendering of textures.

The portrait of a gamine "New Year Shooter" (Joseph Pennell should see this work and admit that even Philadelphia's annual New Year's mummery, which he has so deservedly attacked, provides subjects for a painter) is worthy of Henri's brush. Delightful are the strong color pieces, "Wrestling," "Paris," and the "Emerald" studies in reds and blues and greened, "The Fountain—Central Park," is a virile outdoor winter scene.

The watercolors of Mr. Luks are a surprise—fine in color and sparkling in sunlight for the most part. Especially good are "Hell Gate," "High Bridge" and "The Cathedral—France."

Altogether this display is the strongest and most successful of "one-man" show thus far of the season.

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Tomlinson's Oils at Arlington Gallery

The exhibition of paintings by Henry W. Tomlinson, at the Arlington Galleries, 274 Madison Ave., contains 22 canvases, to be shown until Jan. 31. Mr. Tomlinson is essentially an "out-of-door's" painter, who uses soft and subdued colors to get poetical results. He shows a sunlit landscape in "Autumn Woods," a fine arrangement of a roadway.

"Young Cedars" is a decorative piece, and "Variations in Gold" is Mr. Tomlinson's best effort in picture making. "Desert Sunset" features a group of horses in motion. "Mountain and River—Evening," is a good rendering of the close of day.

Schenck Paintings at Brooklyn Civic Club

The Seth Pope collection of paintings by Franklin L. Schenck, a pupil and lifelong friend of the late Thomas Eakins, is shown by the Brooklyn Civic Club, 127 Remsen St., until Feb. 1. The canvases are for the most part in low tones, and are landscapes.

One is a sylvan scene, in which are grouped trunks of pine trees, and the incidental figures are well introduced. "The Old Mill," with its picturesque arms, is superimposed upon a fine sky, flecked with clouds. "The Indian" features the aborigine in his birch-bark canoe, and the color scheme is in harmony with the sombre subject. "Evening on the Nissequogue" is perhaps the most attractive unit in the exhibit, at least as to finish. The landscape holds admirably together, and the colors have a luminous quality. A fringe of thumbboxes, hung below the line, contain many interesting items.

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EXHIBITIONS NOW ON

(Continued from page 2)

French War Pictures Shown Again

Painted on the battlefields of France, 99 official war pictures, recently shown at the Plaza and Waldorf Hotels, were exhibited in the Ritz-Carlton ballroom Tuesday afternoon and evening, under fashionable patronage.

These paintings were made on the French war fronts by J. F. Boucher, official painter to the French army. Included in the collection were large portraits of Marshal Joffre and General Pershing, posed at their respective headquarters.

Maxfield Parrish Covers Shown

The Art Alumni Association of Pratt Institute, 296 Lafayette Ave., Brooklyn, is showing 56 Maxfield Parrish items until February 5. The exhibit consists, for the most part, of covers used for Collier's and the Ladies' Home Journal, printed in colors and black and white.

They exemplify the versatility of Mr. Parrish and emphasize his luminous coloring. Many of his individualistic figures are in the covers, none of which are originals. In a few cases the art of Mr. Parrish has been utilized in advertisements, in full color and idealize the advertised product.

Subscription announcements of the Saturday Evening "Post," superbly lettered by him, and carrying an idyllic illustration, form a feature of the show. One of Mr. Parrish's Christmas cards in splendid colors, and showing a cruising ship coming bow on over the billowy sea, is another notable example. A portrait of Mr. Parrish, by Kenyon Cox, done in 1904, and reproduced in black and white, is also shown.

A XV Century Reredos

Among the recent importations by the Spanish Art Galleries, 734 Fifth Ave., a beautiful XV century polychrome wood carving from a convent in Spain deserves especial mention and the reproduction of this fine piece of Flemish origin on this page will serve to draw attention to the interesting collection assembled by Mr. Ruiz in the N. Y. branch of his Madrid and Victoria houses. The retable is in excellent condition, and the beauty of the carving is enhanced by the coloring and gilding of the figures. It is a fine and rare example of early XV century wood carving.

There are many other interesting features in the present exhibition of art works from Spain, in which tapestries and embroideries, church ornaments and ivories, play an important part.



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Spanish Art Gallery—Early XV Century

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A Co-operative Building Show

A genuine and pleasurable surprise awaits the visitor of the annual exhibition of the Architectural League when opened Feb. 3. The galleries of the Fine Arts Building at 215 W. 57 St. have been transformed into a veritable palace, brilliant in color and rich with fine furnishings. There has been an organized collaboration of the building arts and crafts and for the first time the public is enabled to see the products of the leading craftsmen manufacturers in juxtaposition with the work of America's foremost architects.

Never was an Architectural League exhibition planned to be more spectacular and so varied and so instructive. Everyone interested in the home building or home furnishing problem will derive much benefit by a careful study of all that the show affords. For them there is a vast showing of practical and useful objects displayed in actual use and application.

This year's display has also been planned for the enjoyment of those versed in the arts as well as for those interested in their own particular building or decorative problem. It has been realized that there is a distinct advantage to everyone concerned if the architects and the craftsmen who execute their beautiful conceptions co-operate to the fullest extent. To this end the architects, painters and sculptors invited the makers of fine furniture, the craftsmen who work in burnt clay, the weavers of beautiful fabrics and tapestries, the ornamental plasterer, the carver of wood and stone and the importer of wonderful antiques to show examples of their skill and genius in one harmonious exhibition.

African Negro Sculpture

At the Modern Gallery, 500 Fifth Ave., there are fifty pieces of African negro sculpture shown until Feb. 9. The pieces shown originated in the Congo along the Ivory Coast, in the Soudan, Nigeria, Guinea, Senegal, Gaboon, Dahomey and in Kissi. The statuette fetish, as produced by the African negro is interesting. It embodies African sentiment, folklore and a long line of myth tradition, and the esoteric is frequently and graphically expressed by the Ethiopian carvers.

The present exhibition is rich in masks, and the statuettes are a history in themselves, full of miracles and domesticism.

One of the spectacular pieces is an African headdress from the Ivory Coast, of unusual form, which reflects the native fondness for animalism. It is carved with much skill from hard native wood, and is grotesque in form. The four-footed animal is conventionalized and is provided with a decorative horizontal, bifurcated tail.

An antelope head from the same locality is realistic. The curved and serrated horns are admirably modeled.

The full-length statuettes in the exhibition are curious in their sex markings, and offer an interesting ethnological study.

An elephant's head from Guinea, with erect ears, has been freely carved with much anatomical knowledge on the part of the sculptor. The primitive finish approaching the barbaric is manifested in its handling.

A small comb in wood carving, from the Ivory Coast, introduces the human figures in angulated treatment.

**MACKEREL FISHING**

Jonas Lie

In MacDowell Club Exhibition

Hand Decorated Textiles

Some four hundred examples of original designs in block printing, weaving, embroidery, batik and stenciling, are on exhibition in the galleries of the Art Alliance, 10 E. 47 St., to Jan. 31. The material shown ranges from delicate chiffons treated in highly individual color schemes by means of the batik process of designing in wax, to rich examples of work of the hand loom weavers of Tenafly, N. J., and Basin, Montana. There is a great variety of novel designs for dress goods and hangings, and the color combinations are especially interesting. These hand decorated textiles bear witness to the rapid advance made in this special field of art during the last few years.

The prizes awarded in this second Albert Blum competition included a first prize of \$100 for the most beautiful textile for women's wear, awarded to Eda Hartman for a scheme of dull green and orange called "Tiger Rose," in batik on chiffon. An additional \$100 prize for the most beautiful fabric for interior decoration went to Martha Ryther for a design in batik on silk. Four \$50 prizes were awarded, one to Mrs. Hazel Burnham Slaughter for dress goods; a second, for interior decoration, to Isabel Cooper, for a portiere; a third, for the most beautifully decorated velvet, to Catherine Forest, and the fourth, for the most beautiful textile adapted for negligees, to Myron Van Brunt, for a Russian design in batik on crepe de Chine.

Strang Etchings at Public Library

William Strang's work was shown by a N. Y. dealer in interesting exhibitions in 1891 and 1912. And now the Prints Division of the N. Y. Public Library has on to Mar. 31 next, in the Stuart Gallery (Room 316) in its main building at Fifth Ave. and 42 St., a display which reviews the record of Strang's accomplishment to the present day. It may well be considered representative, since the 121 items shown were selected by the artist himself. These are supplemented by a number of plates from the S. P. Avery collection, and by his book illustrations in their published form in volumes—Pilgrim's Progress, Don Quixote, Kipling, The Earth Fiend. Books and other printed matter relating to the artist are shown as a matter of course, following the useful custom in the library's exhibitions.

Several characteristics stand out prominently in this artist's work. First, an apparent inflexibility—apparent only. There is a certain rigidity, it is true, noticeable particularly in his earlier work, and yet it is coupled with a many-sided accomplishment. Grave reticence is his, although he has not closed himself to outer influence, which he absorbs, rather than adapts, however. His years of study with Alphonse Legros have left their impress on his work, yet he is anything but a copyist; on the contrary, he has a strong individuality.

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Correspondence Solicited

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NEW YORK**NOVELTIES AT THE DEALERS**

(By the Second Viewer)

Fine Wyants at Babcocks

The three landscapes by Alexander H. Wyant now at the Babcock Galleries, are extremely beautiful examples of the art of the man who with Inness and Martin form the great American triumvirate of landscapists. The large green pastoral is especially remarkable for the restraint with which the artist accomplishes what scarcely anyone save Daubigny had previously achieved—the spell that comes through the coming twilight calm over a rich and opulent summer landscape. Daubigny himself would not have scorned to paint such a sky, such majestic foliated masses, and such wealths of deep emerald swards. The two other examples give out that sane and refreshing charm which almost invariably distinguishes this painter's modest and deeply felt works. It is good to see, with work so important as Wyant, that our contemporary J. Francis Murphy sustains his quality. In two most accomplished works Murphy proves anew his sound craftsmanship and fine feeling. A small figure picture by Winslow Homer, also at this gallery gives an unusual representation of Homer's art, its decorative side. This figure of an old-fashioned 'cellist, playing his instrument, has a distinct mural leaning, reminding one in turns quaintly of Boutet de Monvel and the late Thomas Eakins.

Miller's Ryder Portrait at Montross

It seems strange that N. Y. has not yet paid more than passing attention to the work of Kenneth Hayes Miller, two examples of which are now at the Montross Galleries. The remarkable portrait of the late colorist, A. P. Ryder, is now seen again. It is a picture which will bear seeing often, for it is such a portrait, as is seldom met with in the range of contemporary American art.

The "Second Viewer" would like to see this portrait placed side by side with the Sargent portrait of Wilson, at the Metropolitan, for purpose of comparison. Fine as this portrait by Miller is, it cannot, however, efface the memory of another notable portrait of Ryder, Alden Weir's, a noble work, incarcerated, I believe, in that strangely inaccessible collection, the diploma gallery of the National Academy. Just a passing word in closing, on the magnificent quality of color observed in the two decorative pictures by Maurice Prendergast, in the exhibition closing at Montross' today. Tapestry weavers need go no further in quest of suggestions for new color harmonies. But then, who could ever induce Maurice to reveal the secret?

James Britton.

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Illustrated catalogs of the coming im-
portant Oppenheim picture sale in Ber-
lin can be seen and studied without
charge at the "American Art News" of-
fice, as well as catalogs of the coming
sale at Christie's, London, of the Medici
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art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
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some most important appraisals. We
are frequently called upon to pass
upon the value of art works for col-
lectors and estates, for the purpose of
insurance, sale, or, more especially, to
determine whether prior appraisals
made to fix the amount due under the
inheritance or death taxes are just and
correct ones—and often find that
such former appraisals have been made
by persons not qualified by experience
or knowledge of art quality or market
values, with resultant deception and
often overpayments of taxes, etc. We
suggest to all collectors and executors,
therefore, the advisability of consulting
our Bureau of Appraisal either in the
first place or for revision of other ap-
praisals. This Bureau is conducted by
persons in every way qualified by ex-
perience and study of art works for
many years, and especially of market
values, both here and abroad.

HIGH ART PRICES ABROAD

Following the news we published
last week of the coming sale in Berlin
in March next, by order of the Kaiser,
of the famous art collections of Baron
Oppenheim, which sale, arranged for
October, 1914, was naturally not held
and it was generally thought had been
abandoned for the duration of the war
at least, comes the story and tabulated
list of the remarkable prices obtained
at the recent sale of the Kauffman art
collections in Berlin, and which we
publish elsewhere in this issue.

These prices, which we first make
known in this country, will be studied
with surprised interest by collectors
and dealers and more than confirm the
fact that a goodly number of Euro-
peans, enriched by the war, even if not
blessed with any art knowledge or
taste, and a percentage of others, really
connoisseurs and collectors, and who
have been able to retain any of their
former wealth, are turning to art as the
best possible investment in these
troubled times.

Why should no tour new rich, and
those who have been collectors and
who are financially able to still collect,
follow here the wise example of their
European fellows, and seize the oppor-
tunity that the large art sales and the
store of treasures in the dealers' gal-
leries now offers, to secure good art
works at fair to low prices? Never was
there a better time for the investment
in good art, not as a luxury, but as an
education and an investment.

ART BOOK REVIEW

THE DWELLING HOUSES OF CHARLESTON, SOUTH
CAROLINA, by Alice R. Huger Smith and
D. E. Huger Smith, Philadelphia and Lon-
don. J. B. Lippincott Co.

To those who know their Charleston,
either as residents or frequent visitors, this
handsome, fully and finely illustrated volume
by members of one of the city's oldest and
best known families—will be a delight, re-
calling, as it does, so many well known and
loved homes and gardens, while to the
larger art and history loving public, who
do not know the wealth of architectural and
historical treasures the city still holds—it
will be a revelation.

The authors, and their associate, Mr.
Albert Simons, who has furnished the
photographs for the abundant half tones of
old exteriors, interiors, furniture, and
especially mantels and doorways, and also
the architectural drawings, have done their
work with care and industry and with evi-
dent loving sympathy. Even to those who,
like the writer, have felt there was little of
old art or architecture which had escaped
them in their rambles around and about the
old city, will learn from this work that
many houses carelessly passed by as not
likely to be worthy of investigation—are
full of interest inside.

Sketching briefly the early and interesting
history of Charleston, through the pleasant
old Colonial and post-Revolutionary days,
the authors bring the reader through the
dramas of the Revolution and the Civil War,
in both of which Charleston played a promi-
nent part, and in which many of her
churches and dwellings were scarred and
marred by shot and shell, through the earth-
quake, the fires and cyclones which have in
turn ravaged the town, to the present day.
They then proceed to a careful description
of the development of the city's architec-
ture—under the influence of the earlier Eng-
lish architects and builders—to the later
American—and trace this development in
the historic houses and their history—notably
those of Miles Brewton (later known as the
Pringle mansion) and the Pinckney,
Manigault and Alston residences. It is re-
freshing to read in these later and material-
istic days, of the sentiment and romance
which still clings to old family names and
houses in Charleston, which, while an old-
fashioned, is not a provincial community,
built and lived in as it was by generations
of gentlefolk, and "hallowed by pure lives
and peaceful deaths." The pen and ink draw-
ings are artistic and delightful and the half
tones well selected and printed.

CORRESPONDENCE

Proper Lighting of Art Works Before Sale

Editor, AMERICAN ART NEWS.

Dear Sir: It seems to me high time that
an attempt should be made to curb an
abuse, which might even be characterized
by a harsher term, that has been growing
up in New York.

When a collection of works of art is ex-
posed with a view to its public sale, it is
surely only common honesty that it should
be shown in the best possible way to give
intending purchasers the fullest opportunity
of judging of its merits.

Is this end achieved by the exhibition of
it in artificially and artfully lighted gal-
leries, where everything is done to beguile
and entrap the innocent possible purchaser?

Of course, this may be good salesman-
ship, but is it quite fair to the public?

In the great salesrooms of Europe, such
as Christie's or the Hotel Drouot, objects
are shown frankly, in daylighted galleries,
where every opportunity is given to judge
them as they really are.

Yours truly,
Phila., Pa., Jan. 23, 1918. Hamilton Bell,
Acting Director Pa. Museum.

Mather Brown's Adams and Jefferson Portraits

Editor, AMERICAN ART NEWS.

Dear Sir:

The excerpt from the Boston "Herald,"
with caption, "A Mather Brown in Boston,"
that you publish in your issue of Jan. 19, so
bristles with error that if the story is of
interest it may be as well to tell it correctly.
John Adams did not "give his portrait by
Brown to Jefferson," but as I have written
elsewhere ordered Mather Brown to paint
for him a portrait of Jefferson which por-
trait is in possession of the Adams family
with Brown's receipt for its price, six
guineas, dated May 12, 1786.

Two years later Jefferson returned the
compliment by having Brown paint for him
a portrait of John Adams, and the artist's
receipt for its payment, \$10, dated July 2,
1788, is among the Jefferson papers in the
Mass. Historical Society. John Trumbull,
who attended to the business for Jefferson,
wrote him: "Brown is busy about the pic-
tures. Mr. Adams is like—yours I do not
think so well of."

After Jefferson's death his paintings and
busts were sent to Mr. Joseph Coolidge at
Boston, who had married Jefferson's grand
daughter, and were placed on exhibition in
the Boston Athenaeum in 1828. In 1911 the
portrait of John Adams was bequeathed by
the late George F. Parkman to the Boston
Athenaeum as a portrait of "Samuel Park-
man by Gilbert Stuart." That it was not by
Stuart was plainly to be seen, although
many portraits by Brown are mislabeled
Stuarts and it was questionable if it were
a portrait of Samuel Parkman. Recently
Mr. Lawrence Park, of Groton, Mass.,
identified the portrait as Mather Brown's
portrait of John Adams, which, since 1828,
had seemed to be lost.

In the same collection was a portrait by
Brown of Tom Paine which is also unknown
today. It would be most interesting if it
also should be resurrected, as life portraits
of Paine are very few and rare.

Charles Henry Hart.
N. Y., Jan. 21, 1918.

That Woman's Camouflage

Editor, AMERICAN ART NEWS.

Dear Sir—May I correct a wrong impres-
sion created, no doubt unintentionally, by
the paragraph published in the ART NEWS
of Jan. 12 in regard to the course in camou-
flage theory open at Maryland Institute?

This course is not a "substitute" for
"Woman's Camouflage Camp," as the ART
NEWS stated, which has not been given up.
It will be held in Baltimore in the spring
months, and by advice of Major-General
Black, Chief of Engineers, the organization
will combine with the efforts of Mr. C. M.
Sax (not Lox), principal of the Maryland
Institute, in establishing a permanent labo-
ratory of camouflage ideas. This combina-
tion was in the interest of efficiency, since
one officer instructor can serve both organi-
zations and the machinery of the institute
saves the time and effort of separate organi-
zation.

It was not possible to complete all ar-
rangements at the date first announced for
the camp, Dec. 1, although offers of land
and accommodations in several places were
received. The time was inconvenient or
impossible for many members, as well as
for various reasons for the instructor.

The permanent base of civilian camou-
flage study at Maryland Institute makes
registry at any time possible, and is easy
of access for conference with the camou-
flours of Camp American. It will serve as
a practical laboratory, turning over its tested
devices to the War Department. This it
will be seen offers the attractive chance of
direct usefulness while training, as well as
afterwards.

Yours truly,
Clara Lathrop Strong.
Marshfield, Mass., Jan. 21, 1918.

OBITUARY

Professor Edward Lanteri

Professor Edward Lanteri died in Lon-
don, Dec. 1, last, from a cold caught at
the Rodin memorial service at St. Margar-
et's Church.

He was born in 1848 in Auxerre, France,
and studied music at the Paris Conserva-
toire, but, developing a taste for and skill
in modelling, however, he entered the at-
elier of the sculptor Aime Millet, won a
prize at the Beaux Arts when only 16,
and then studied under Duret, Guillaume
and Cavalier. He served in the French
army in the war of 1870, and took part in
the defense of Chatillon. After the war
he married and, with his young wife, en-
dured some years of poverty. He finally
got work as a decorator of furniture, but,
coming to the notice of Dalou—then a
refugee in London—became an assistant to
Sir Edgar Boehm, succeeding Dalou, who
then returned to Paris in 1874, as master
of modelling at the Royal College of Art.
His initiative and energy built up the Col-
lege which was greatly run down and in a
year and a half he added over 100 students
to the rolls and became first master of
modelling.

Rodin thought highly of his work, not
only as a teacher but as a sculptor. Sin-
cerity of purpose, rare technical powers and
great dexterity characterized his sculp-
tures, of which perhaps the best are two
heads of children and "The Scrutan," the
last in last year's Royal Academy display.
With Legros and Dalou, Lanteri formed
a trio of the most eminent teachers of art
who ever came from France to England.

Albert Cuyt Russell

Albert Cuyt Russell, recently died in
Roxbury, Mass., aged 79. His chief work
had been as a wood engraver, in which art
he excelled. To him was given the oppor-
tunity to engrave the illustrations used
throughout the Century Dictionary, and
this and other work of his handicraft had
made him well known. He inherited much
of the artistic capacity of his father, Moses
B. Russell, who in his time was a well
known daguerreotype and miniature art-
ist of Boston.

Alice W. Stone

Mrs. Alice Wadsworth Stone, water col-
orist, died in her home in Brooklyn Dec.
31, aged 62. She was born in West Eaton,
N. Y., a daughter of Jeremiah D. Wads-
worth. She was a graduate of the Hamilton
(N. Y.) Female Seminary and studied paint-
ing under Woodworth Wadsworth. She
leaves two sons.

ART'S STATUS IN 1918

"The fourth year of the war finds the state
of art in Europe similar to the conditions
in the years 1916, 1915 and 1914, but intensi-
fied. America has suffered least because she
is farthest from the conflict. Indeed, her
art condition may be said to be normal.

"Belgium has suffered most because her
land is under the heel of the invader. Per-
haps only in the ledger kept, presumably, by
Dr. Bode, director of the Kaiser Frederick
Museum, in Berlin, containing the 'acquisi-
tions by conquest,' is the whole wicked story
of the rape of Belgium set forth. France,
too, has her sorry tale of seized treasures,
such as the unapproachable pastels by
Quentin La Tour, that, for a century and a
quarter, until 1914, were the glory of St.
Quentin. But these, like some of the treas-
ures of Belgium, may have been removed or
buried before the German advance. Re-
moved, buried, shrouded, embedded in sand-
bags, hidden in cellars! That is the condi-
tion of the art treasures of Europe in the
war zone at the close of 1917.

"The precious art of London, Paris, Ven-
ice and many other cities, allied and hostile,
is shielded from the passions of men. Yet
the walls of the National Gallery, London,
are still crowded with works, but they are
second-rate pictures, sufficiently unimpor-
tant to be left on view at a time like the
present.

"Art production, so far as public exhibi-
tions are concerned, has ceased in Paris.
There have been no Salons since 1914; but
London has maintained her annual Royal
Academy exhibitions, and each year Lon-
don has produced an increasing number of
painted war illustrations which have noth-
ing to do with art. Many artists have
joined the camouflage arm of the army, and
the pen of the critic has learned to write
Colonel Solomon J. Solomon, Major Augus-
tus John and Lieutenants Muirhead Bone
and Derwent Wood. They are now serving
their country, not art. Indeed a spirit is
abroad asserting that, in these days, the
artist has no right to concern himself with
art. This is absurd. Many a man can serve
his country best by doing what he himself
can do best. It needed a Frenchman, a dis-
tinguished representative of, in art matters,
the most logical, sensitive and understand-
ing race in the world, to remind us of this."
—Boston Transcript.

LONDON LETTER

London, Jan. 16, 1918.

The New Year has opened with controversy, fierce and impassioned, concerning the proposal to close the British Museum to the public in order that the galleries may be used for the accommodation of the Air Board. Happily the question has been settled by the abandonment of the plan.

New Year Honors

Art was not forgotten in the list of New Year's honors, although the manner in which these were bestowed is distinctly open to criticism. The choice of John Lavery, David Murray and Leslie Ward (the cartoonist of "Vanity Fair"), for knighthood came as no little surprise to the majority, for it would have been no difficult matter to suggest other artists who would appear to have merited distinction to far greater degree. David Murray, president of the Royal Institute of Painters in Watercolors, has enjoyed a great vogue in his time, but he is one of the men who have rather outgrown their own fame, and who continue to repeat past successes regardless of the change in taste and ideas. John Lavery, whose portraits show extraordinary facility but are not remarkable for depth of conception, has lately been appointed one of the official artists at the front, a fact which may have been responsible in part for the distinction conferred upon him.

High Art Prices in Berlin

If astonishingly good prices for art works are now realized here, the same may be said for Berlin, where prices would appear to have reached quite unprecedented heights. News has reached here of a certain recent auction sale in Berlin, at which as much as £375,000 was fetched by one picture collection, while for a single picture by Nicholas Froment the sum of £19,500, was paid, and for a Roger Van der Weyden, £17,000.

There is no doubt that the rise in the price of art works on the continent is occasioned by practically the same conditions as obtained over here, and that the unwillingness to pay wartime taxation on invested capital is leading to greater willingness in Germany, as well as here, to invest surplus income in pictures and furniture. In many instances individuals so adjust their interest on investments as to succeed in evading supertax, preferring to spend all above a certain amount, rather than increase their liabilities in this direction. In addition it must be remembered that the fall in the exchange value of the mark in Germany acts as another factor in regard to the investment in art works, for, should a German collector wish to sell these works, bought during the present decline in currency, he would naturally obtain in other countries sums which would represent in exchange a substantial profit indeed. It is therefore due to economic, rather than to artistic considerations, that the present rush to collect art work exists in Germany and elsewhere.

A Patriotic Gift

Appreciation of the splendid work done for England by Generals Botha and Smuts is said to have inspired the gift to South Africa of a valuable collection of oils, watercolors, etchings and ceramics, brought together by an anonymous donor, who is known to have passed much of his time in the East, where he had unique opportunities of acquiring fine specimens of Oriental porcelains. It is hoped that his name will one day be disclosed so that it may be linked with those of Sir Hugh Lane and Max Michaelis, both of whom have given the Town House at Capetown, deep cause for gratitude. Appreciation of public services could find no better expression. L. G.-S.

INDIANAPOLIS

The 33rd annual exhibition of "invited" canvases is on at the Herron Art Institute. It includes, among exhibitors, such names as George Bellows, Blakelock, Carlsen, Couse, Arthur B. Davies, Frieseke, Sargent, Woodbury and others; 84 canvases in all. To be especially noted is the self portrait by the late William M. Chase, painted for the Art Association of Richmond, Ind., and a portrait by Cecilia Beaux of Mrs. Addison C. Harris, which becomes the property of the Art Association at the close of the exhibition. Mrs. Harris was the president of the Art Association during the erection of the museum building and has been an untiring worker in the cause of art here. Among the local artists showing work are Wayman Adams, Carl Graf, William Forsyth, Otto Stark, T. C. Steele and Clifton A. Wheeler. There is an exhibition of 17 watercolors by Marion C. Hawthorn and 100 photographs of rural Spain by Anna Christian.

BUFFALO

The Albright Art Gallery Buffalo has recently purchased for its permanent collection the oils "Pelago-Tuscany" by Willard L. Metcalf, "May Morning" by Walter Griffin, "Portrait of a Young Man" by Frank Duveneck, and "The Mother" by Edward Emerson Simmons.

CHICAGO

It took a snow blizzard, an order from the fuel administration, the fear that the much talked about exhibition of former students and instructors of the Art Institute would pass away without having created the interest it should, and, last and perhaps not least, the repeated reminders in the only newspaper in Chicago that gives regular editorial attention to local art matters, to rouse the institute management to the realization that if it is permissible to advertise a charity flower sale by huge sign boards on the institute building, it may also be permissible for the art institute to thus call attention to its art exhibitions.

And behold for the first time I believe since its existence, two large sign boards announce in large, widely visible letters, that here is now being held the "National Exhibition of Works by former Students etc., etc." The result was excellent on the first day of the new experiment. Monday, the first heatless one, on which day the art institute kept open and warm, because it had, also we believe for the first time, discovered that it was a municipal institution, like the public library. It will be good to keep this discovery in mind, as this fact, now established, may prove of value in possible controversies with the powers to be of that institution.

I learn from your editorial policy that you do not like Barnard's "Lincoln", and in your news columns I am informed that the N. Y. Union League Club art committee

BOSTON

Daniel O. Brewster, a young Bostonian who came into the art life of the city through his connection last summer with the Gallery on the Moors, at Gloucester, Mass., wrote, directed, and planned a charming entertainment given by the students of the Mass. Normal Art School, in their hall, before the Copley Society of Boston, Jan. 18 last. This was a miracle play of the "Mystery of the Nativity."

The work was planned from the paintings of Fra Angelico and the chief characters in the spectacle were the painter himself, St. Joseph, the virgin, Elizabeth, the wise men, shepherds, King Herod and the Angel of Peace. A stage had been improvised in the form of a triptych, with a gold background, and before this the characters passed, pausing to make tableaux.

The whole effect was admirable. The scenes began with Fra Angelico painting, his decorative angels in the background symbolizing inspiration; this was followed by nine scenes showing the angels painting his pictures according to tradition while Fra Angelico slept. The Florentine costumes of the XIII century were beautifully conceived and greatly enhanced by the coloring thrown upon them by the lights.

The Boston Art Club has upon the walls of its gallery an exhibition of invited watercolors. Among the interesting exhibits are two Sargents, done in his powerful way, and several unusual pictures by Harold Dunbar of snow scenes at Montpelier

PARIS LETTER

Paris, Jan. 16, 1918.

A blanket of dullness fell upon the Paris art trade with the coming of the year-end holidays. The sales at the Hotel Drouot have been lacking in interest. This is not true, however, of the short preceding period, since I last chronicled them. The drawings of the Doucet collection commanded some interesting prices. For instance: "Danseuses en Exercices," by Degas, \$1,320; "Danseuse Saluant, un Genou à Terre," by the same, \$920, and "L'Amateur," by Daumier, \$880. Other drawings by Degas ranged in price from \$420 to \$850 each.

Increase Value of Engravings

The collection of the Marquis and Marquise de Larenty-Tholozan was rich in XVIII century objects, and the prices were well sustained. Four engravings by Des-courties, after Taunay, "La Noce de Village," "La Foire de Village," "La Rixe" and "Le Tambourin," delightful examples, fetched \$6,820. It is recalled that in 1885 four similar proofs before the letter, in colors (possibly these identical ones) were sold for \$680 at the dispersal of Count Hocquart de Turtot's collection—a tenth of the present price, and hardly that. It was the furnishings, however, owned by the late Marquis and Marquise de Larenty-Tholozan, which realized the most surprising sums. A Salon set, comprising a sofa and twelve armchairs, upholstered in yellow, with floral designs, brought a little more than \$9,000; five armchairs, \$5,550; a Louis XVI cylinder desk in mahogany, \$3,540, and five XVII century Parisian tapestries, decorated with scenes from the life of Achilles, \$26,400. For a portrait of a man in a hunting garb, by Oudry, \$2,400 was given.

Not to fatigue your readers with soulless figures, I will note other recent prices very briefly. Painters—Victor Dupré, "Pâturage," \$310; XVIII century French school portrait, \$370; landscape (gouache) with water course and figures, \$480; Venetian school, "Donor with his Patron," gilt background, \$2,640; Manet, portrait of a toreador (drawing), \$440; Gauguin, portrait of a child, \$195; Millet, three landscape studies, \$300; Rodin, four drawings, nudes, \$134, \$132, \$286, \$169; Th. Rousseau, four landscape sketches, \$309.

Private Sale of a Collection

The Montaignac collection, withdrawn from public sale at the Petit Galleries, was privately bought by M. Duval-Fleury, representing four Danish collectors, for \$209,000. This double event was a great disappointment to the French connoisseurs, and those of other countries, who had anticipated the promised adjudication. The collection was especially rich in examples of the "1830" group of painters, with fine examples of many of the most eminent of the later ones.

Paintings by Giordani

A curious exhibition was lately given of paintings by Italo Giordani, who uses a knife or spatula instead of a brush. His pictures at the Bernheim Jeune Gallery attracted a good deal of attention. Whatever may be said of his method which excludes all delicacy of drawing, he is yet able to produce certain admirable effects, even of form. It is essential, of course, that the beholder place himself at a good distance from the canvases. In color he is indisputably successful, particularly in his Provençal maritime landscapes, which are brilliant, with much depth of perspective and boldness of relief.

At the same gallery one is treated to a capital assemblage of works by Courbet. The vogue of the miniature landscape and genre and figure painting is again manifesting itself in the popularity of several recent exhibitions of this character.

Art Museums Still Closed

One of the principal excuses made by the Government for its failure to reopen the public museums is the absence at the war of a large number of the former guardians. This is easily met, however, by the simple statement that many returned soldiers, maimed in the defense of their country, could adequately fill the posts in question. The objection is made that it would be necessary to pay them, and that money is scarce. Both of these assertions being granted, it is pointed out, on the other hand, that to give a certain number of deserving "poilus" a chance thus to earn a livelihood, in default of which they may become a pitiable charge upon public charity, would be a most meritorious act. Another argument used to justify the continued closure of the museums is the possible danger of damage to works of art by German air raiders. This might appear more plausible if it were certain that the greater part of the more valuable contents of the museums had been placed in vaults where bombs could not reach them. There is no ground at all for believing that such is the case. B. D.

William T. Smedley of 58 W. 57 St., is working on several portrait commissions and is finishing a portrait of Mr. A. H. Frissell. He recently completed a portrait of little Ruth Palmer, daughter of Mr. Francis Fletcher Palmer.



LEGEND OF THE HOLY ELIGIUS

Petrus Christus

In Baron Oppenheim collection to be sold in Berlin, Mar., 1918

intends to publicly exhibit a cast of the much discussed statue in N. Y.

Barnard is a former pupil of our Art Institute, and would you believe, the management overlooked this splendid chance of increasing attendance and entrance fee receipts entirely. For instead of cast of the Cincinnati "Lincoln", Barnard is represented there by some uninteresting if huge, composition exemplifying the struggle between good and evil in man.

There are two new exhibitions in town; one a collection of portraits by Harris Brown, at Reinhardt's which your readers had the honor of seeing first at that gallery's N. Y. house last season, and an excellent "one-man" show of watercolors and etchings by Donald Shaw Mac Laughlan at Roullier's, which includes his five American plates, done this summer before he sailed back to Italy.

As to the Brown portrait collection the presence of so much real and near-nobility has thrilled our "real blue fish" as much as it did your's, and it may prove to materially cut into the orders that have been going until now to the studio of a painter who, once a New Yorker and a member of the "Ten", now finds Chicago society a profitable field.

Edward Watts-Russell.

Some 100 war cartoons by Louis Ræmaekers are shown at the Springfield (Mass.) City Library, to Jan. 30. The exhibition is under the auspices of the Springfield Kindergarten Club, and is for the benefit of the Red Cross.

These have character and are amusing in detail, somewhat after the fashion of the old Dutch and Flemish painters.

Charles E. Heil shows two of his exquisite studies of birds, and there are two of the well known pine tree subjects in black frames by C. Hudson, two architectural subjects by Susan H. Bradley, several coast pictures by George Noyes, brilliant in color and broad in handling, and other works by Margaret Patterson, E. Parker, Carl Nordell and Philip Little. The exhibition consists of 74 pictures and well fills the gallery.

Jean Nutting Oliver is holding an exhibition of portraits, miniatures and sketches at a local gallery. Notice later.

The Guild of Boston Artists opened last Monday an exhibition of 25 paintings by Theodore M. Wendell, a local artist, devoting himself chiefly to landscape. Mr. Wendell lives in Ipswich, and many of his subjects are drawn from that picturesque locality. He shows us "Heartbreak Hill" under a heavy snowfall, readily recognizable as the romantic road leading, through rolling country, from Essex to Ipswich. A small head done evidently years ago in the Carolus Duran style, gives the clue to Mr. Wendell's descent, which is clearly from the Munich School, although many years residence in Giverny have had also their influence. Mr. Wendell's appeal is one of sentiment, he sees the beauty in literal things and succeeds best perhaps in two studies of "Roses" and "Peonies," done handsomely, in a manner, which, if distinctly old fashioned, has not outlived its charm. Helen W. Henderson.

ART AND LITERARY SALES

THE MEDICI ARCHIVES

The coming sale of the Medici archives at Christie's, London, Feb. 4, next, comprises autograph letters, records, and documents extending from 1084 to 1770. The catalog has been issued sufficiently in advance to allow American dealers and collectors to fully digest its contents. These archives have been inherited by the Marquis Cosimo de' Medici, and his brother, the Marquis Averardo de' Medici; and owing to the great mass of material to be gone through the classification and cataloging have taken over five years to do. It has been done, and done well, by Mr. Royall Tyler, the historian, who has succeeded in setting out the salient points of each document.

"In an admirable preface," says the London Times, "supplemented by five genealogical tables of the various branches of the family, Mr. Tyler deals briefly and clearly with the members of the family and their correspondents so far as their careers have any bearing on the documents which now come into the market. The very existence of these documents appears to have been unknown to any historian, and this means that all preceding biographies of the many eminent members of the remarkable Medici family may have to be either in part or wholly rewritten."

"Of the greatest of all, Lorenzo the Magnificent, there are hardly any letters outside the Italian National collections, yet in this collection there are 166 holograph letters. There are also autograph letters from practically all the chief members of the Medici family, of all the grand dukes, and many of the reigning European sovereigns of the time. The earliest document is a deed gift from one Pietro di Petronio April 2, 1084, of a fourth part of his estate to the church of St. Barnabas, Gamungno."

"It is not until well into the first day's sale that the interest of the documents will become historically important, and these include letters, mostly holograph, from Leonello Marquis of Este, Lorenzo de' Medici, Charles VIII of France, Lodovico Sforza, Caterina Sforza, Angelo Poliziano, Lucrezia Salviati, Lorenzo de' Medici, murderer of Alessandro, Duke of Florence, Cosimo I, Duke of Tuscany, all the Grand Dukes of Tuscany, Bianca Cappello, Cardinal Richelieu and others. As this section of the archives forms the most remarkable collection of Renaissance letters ever offered for sale by the vendors reserve the right of selling lots 78 to 324 en bloc."

Rare Diplomatic Letters

"Nearly all the letters of Lorenzo the Magnificent are addressed to Pietro Alamanni, Florentine Ambassador at Milan, and afterwards at Rome and Naples, and of Alamanni himself a number of copies or minutes of letters to Lorenzo, and of others to the Otto di Pratica in Florence. The earliest of Lorenzo's letters to Alamanni is dated Florence, May 2, 1489, and of this there is a duplicate word for word, which indicates that the two letters were probably sent to Alamanni at Milan by different couriers, so that if misfortune overtook one the other might arrive, a precaution which Lorenzo frequently took. This letter, as the others, deals with the complicated political matters of the time in which the King of Naples and the Pope were chiefly mixed up. In one instance Lorenzo sent a letter to Alamanni to be read out to Lodovico II Moro, and enclosed at the same time certain secret instructions on another half sheet, partly in cipher. From this latter we get an early use of the phrase 'making himself cheap,' for Lorenzo believes that Lodovico will of his own accord give himself away cheap—'credo da se medesimo farà in modo che farà di se assai buona mercanzia'—sometimes. The Magnificent perpetuates a homely simile as when referring to his adversaries having made a great mess of their affairs, he compares it to his having once tried to cook a cabbage and forgot the salt. In another he admits that it is easier to propound difficulties than to solve them; and in yet another he complains that he has written letters all day long, and feels tired—'lo ho scripto tutto el giorno stanco.' On Jan. 15, 1490, Lorenzo writes that he is glad Alamanni consents to stay some weeks in Rome, as it is well that he should know Rome and Rome him; he will see that men are much the same there as in other courts—'lo so che fu già qualche tempo da giovane che sapavate intratenere il o illi donne ad uno medesimo tempo—and is sure the Cardinals will give him no greater trouble."

"The last of Lorenzo's letters is dated March 20, 1491; he died on April 9, 1492; but the story of the march of events is continued by the numerous minutes of letters from Alamanni to Piero de' Medici, and take us up to the invasion of Italy by Charles VIII of France and the fall of Piero de' Medici. After Lorenzo the Magnificent the interest of the letters naturally lessens, and only a few of the others can be mentioned here. One of these is of outstanding importance; it is from Lorenzo di Pier Francesco de' Medici, Venice, Feb. 5, 1536 (old style), in which the writer attempts to satisfy his, having with the help of a hired assassin named Scoronconcolo murdered Alessandro Duke of Florence, just a month previously."

"The Medici archives also include nearly 80 lots of the ledgers, account books, and memoranda of the Medici family as bankers and merchants. These are of great interest in connection with Florentine trade, finance, rates of wages, taxes, prices of lands, live stock and produce, and not only for raw materials and wholesale commodities, but also the retail prices of articles of daily use and personal luxury such as gold, silver, jewelry, precious stones and ornaments. One lot alone consists of a volume of about 1,340 pages quarto of papers relative to the industrial and commercial activities of the younger branch of the Medici family and their business connections from 1426 to 1711."

Hearn Sale in Late February

The art properties of the late George A. Hearn, comprising some 500 American and Foreign pictures, old and modern, antique ivory carvings, Oriental porcelains, bronzes, miniatures and cabinet gems, art furniture, tapestries and Oriental rugs, will be sold by the American Art Association, the paintings in the Plaza ballroom on the five evenings of Monday, Feb. 25, to Friday, March 1, inclusive, and the art objects at the American Art Galleries on the afternoons of Tuesday, Feb. 26, to March 2, inclusive.

Crimmins Art Sale

The art and literary properties of the late John D. Crimmins will be sold, it is reported, at the Anderson Galleries, probably early in March next.

William A. Coffin has been appointed art critic for the New York "American" in the place of the late Charles H. Caffin.

KAUFFMAN SALE IN BERLIN

"One of the most remarkable private collections on the Continent was undoubtedly the one formed by the late Herr Richard von Kauffman, of Berlin," says the Burlington Magazine for January, which can be had about Feb. 1 at the AMERICAN ART NEWS office. "The section of old masters was especially strong in Netherlandish and German primitives (no XVII century Dutch or Flemish pictures being, in fact, included in the collection) and comprised also a number of fine Italian pictures. The collection was sold by auction early in December, very high prices being generally realized and bringing the sum total to the large figure of close upon 12,000,000 marks, about \$2,040,000. Among the pictures, the top price was realized by Nicolas Froment's 'Raising of Lazarus,' which brought 390,000 marks (i.e., with parity of exchange, about £19,500, or \$92,820); next followed a fine Roger van der Weyden portrait (340,000 marks) and Bruegel's 'Pays de Cocagne' (310,000 marks)."

On the authority of the "Berliner Tageblatt" the prices (in marks) realized by the highest priced pictures as well as by some of the sculptures were as follows:

Taddeo Gaddi, "Polyptych" (from Verdura collection, Palermo), 40,500.
L. Monaco, "S. Jerome," 24,000.
L. Monaco, "The Nativity," 22,500.
Nicola di Segna, "The Nativity," 20,000.
Lippo Memmi, "Madonna," 62,000.
Bernardo da Siena, "Crucifixion," 29,000.
Pietro Lorenzetti, "The Nativity," 25,000.
Sienese school, "Fragments of Altarpiece," 10,000.
Francesco di Vannuccio, "Reliquary," 23,500.
Sienese school, XIV century, "Processional Cross," 13,000.
Italian school (Venetian?), XIV century, "The Agony in the Garden," 12,000.
Italian school, XIV century, "Polyptych," 5,500.
Italian school, XIV century, "Polyptych," 40,500.
Florentine school, XV century (at one time assigned to Masaccio), "The Marriage of the Virgin," 28,000.

Botticelli, "Indith," 110,000.
Botticelli, "Madonna," 78,000.
The "Paris" Master (1470), "Diana Bathing," 24,500.
Florentine school, c. 1500, "The Adoration of the Infant Christ," 11,500.
Piero di Cosimo, "The Myth of Prometheus," 48,500.
Matteo di Giovanni, "Madonna," 21,000.
Giovanni di Paolo, two predella panels, "Saints in Shipwreck—Raising of a Monastic Saint," 42,000.
Giovanni di Paolo, "Adoration of the Magi," 50,000.
Sienese school, XV century, "Coronation of the Virgin," 4,000.
Antoniazio Romano, "Madonna," 16,000.
Domenico Panetti, "The Virgin and Child Enthroned with Four Saints" (signed), 25,000.
Lazzaro Giamaldi (of Ferrara), "The Virgin and Child Enthroned with Four Saints" (signed), 10,000.
Erocole Gracchi, "Madonna," 20,000.
Garofalo, "The Circumcision," 8,000.
Innocenzo da Imola, five predella pictures (from the church of S. Isidoro, Bologna), 6,600.
Lauro Padovano, "Predella with the Drusiana Legend," 150,000.

Carlo Crivelli (more probably by Benvenuto di Giovanni), "Two Youths Before a Crucifix," 38,500.
Central Italian Master, "Legend of a Female Saint," 15,500.
Venetian school, c. 1440, "Madonna," 32,000.
Venetian school, early XV century, "The Annunciation," 10,500.
Giorgio Schiavone, "Madonna," 42,000.
Venetian school, c. 1500, "Madonna," 30,000.
Giovanni Martini, "SS. Peter, John Evangelist and Paul," 32,500.

Italian school, XV century, "Crucifixion," 15,000.
North Italian school, c. 1480, "S. John the Baptist," 15,000.
Marco Zoppo, "S. Jerome," 27,000.
Venetian school, "Two Men in Modish Dress," 15,500.
Giovanni Mansueti, "Apollo and Neptune," 21,000.
North Italian school, dated 1523 (close to Bartolomeo Montagna), "Madonna," 33,000.

Veronese school, c. 1500, "A Knight," 2,700.
Giorgione (the attribution to this master very questionable, but an interesting piece in the manner of Giorgione), "Allegory of Christ," 34,000.
Lotto, "Portrait of a Goldsmith," 77,000 (bought by Herr Koch, a jeweller of Frankfurt).
Boschi (in reality Lotto), "S. Jerome," 13,000.
Sebastiano dal Piombo (incorrect ascription; formerly in the Malmesbury collection), "Portrait of Titian," 22,000.

Tintoretto, "Portrait of Ottavio di Strada" (formerly at Blenheim, dated 1547, 230,000 (a superb work).
Tintoretto, "Portrait of a Procurator," 68,000.
Bassano, "Portrait of a Man," 30,000.
Moretto, "Portrait of M. A. Savelli," 200,000.
F. Beccaruzzi (a characteristic specimen), "Full Length of a Gentleman," 50,000.

Roger van der Weiden, "Portrait of a Man" (bust; 32 by 26 cm.), 340,000.
Flemish school, "Madonna," 80,000.
Memling, "Christ," 72,000.
Memling, "Madonna," 135,000.
Master of the "S. Anna Legend," "S. Anne, the Virgin and Christ," 26,500.

Albert Bouts, "Two Wings of an Altarpiece, with Portraits of the Donors," 46,000.
Albert Bouts, "Head of Christ," 13,500.
Gerard David, "SS. John the Baptist and Francis" (wings of an altarpiece), 105,000.
Gerard David, "The Nativity," 200,000.
Gerard David, "Pieta," 70,000.

Adriaen Ysenbrandt, "Triptych," 76,000.
South Flemish school, "Madonna," 24,000.
South Flemish school, "A Saint," 10,500.
Colin de Coter, "The Grieving Magdalen," 93,000.
South Flemish school, "Busts of Christ and the Virgin," 6,400.

Joos van Cleve, "Portrait of the Artist" (38 by 27 cm.), 215,000.
Joos van Cleve, "S. Jerome," 10,200.
Joos van Cleve, "Madonna," 53,000.
Joos van Cleve, "Pair of Portraits," 32,500.
Joachim Patinir, "Triptych, the Rest on the Flight into Egypt and Two Saints," 70,000.

Mabuse, "Male Portrait," 63,000.
Mabuse, "Madonna," 59,000.
South Flemish school, "Triptych," 46,000.
South Flemish school, "S. Francis," 5,800.
South Flemish school, "The Last Supper," 31,500.
South Flemish school, "The Magdalen," 22,500.
Herri met de Bles, "Landscape with S. Christopher," 27,000.

Patinir, "Landscape with an Allegory of Vanity," 20,500.
Netherlandish school (dated 1546), "Landscape with Village," 10,800.

Netherlandish school, c. 1540, "Portrait of a Young Lady," 80,000.
Pieter Brueghel, "Pays de Cocagne," 310,000.
Netherlandish school, "Male Portrait," 15,000.
M. Coffermans, "The Agony in the Garden," 8,200.
M. Coffermans, "The Capture of Christ," 10,200.
M. Coffermans, "The Resurrection," 6,000.
Geertgen tot St. Jans, "The Nativity" (a night scene of exquisite quality; 32 by 26 cm.), 205,000.
Master of the "Virgo inter Virgines," "The Nativity," 91,000.

Jerome Bosch, "The Mocking of Christ," 105,000.
Dutch school, c. 1500, "The Root of Jesse," 31,000.
Joest van Calcar, "The Nativity," 80,000.
J. n. Mostaert, "Pair of Portrait Groups," 49,500.
Jacob Cornelisz van Amsterdam, "The Magdalen," 52,000.

Jacob Cornelisz van Amsterdam, "Adoration of the Magi," 64,100.
J. n. Mostaert, "Male Portrait" (from the Doetsch collection), 101,000.
C. Engelbrechtsen, "The Crucifixion," 24,200.
Lucas van Leyden, "Madonna," 140,000.
Nicolas Froment, "The Raising of Lazarus," 390,000.
Master of S. Egidius, "Two Wings of an Altarpiece," 43,000.

French school, c. 1500, "Triptych," 20,500.
French school, "Portrait of a Young Man," 11,000.
French school, "Portrait of a Young Man," 12,000.
Spanish school, c. 1480, "SS. Paul and James the Greater," 17,500.
Bohemian school, c. 1380, "The Crucifixion," 58,000.
Bohemian school, c. 1420, "Two Panels from an Altarpiece," 32,000.

Stephen Lochner, "S. John the Evangelist and the Magdalen," 63,000.
Westphalian school, "S. Anne, the Virgin and Christ," 41,000.
Master of S. Bartholomew, "The Baptism of Christ," 230,000.
Master of S. Bartholomew, "S. James," 35,000.

Barthel Bruyn, "The Baptism of Christ," 74,000.
Barthel Bruyn, "Portrait of a Woman," 162,000.
Barthel Bruyn, "Portrait of a Young Man," 24,500.
Barthel Bruyn, "Portrait of a Woman with Her Daughter," 61,000.
School of Cologne, "Portrait of a Woman," 7,500.

Hans Schuchlin, "Christ Carrying the Cross," 17,500.
Hans Schuchlin, "Four Small Panels from an Altarpiece," 66,000.
Bernhard Strigel, "Madonna," 65,000.
Swabian Master, "Portrait of a Young Man," 48,000.
George Bren, "Madonna," 27,500.

H. L. Schufelein, "Four Panels from an Altarpiece," 13,000.
H. L. Schufelein, "Christ Taking Leave of the Marys," 17,500.
H. L. Schufelein, "Scene from the Story of Ginevra Desolée," 23,500.
George Prentz, "A Knight with His Squire" (based upon a composition by Giorgione or Titian), 8,500.

The Master of Messkirch, "S. Werner," 46,000.
The Master H. R., "Portrait of Dr. G. Hauer," 8,500.
South German school, "Martyrdom of S. Catherine," 8,300.
Wolf Huber, "Christ Taking Leave of His Mother," 27,500.

Lucas Cranach, "The Nativity," 34,800.
Lucas Cranach, "Portraits of Martin Luther and His Wife," 104,000.
Lucas Cranach, "Triptych," 32,500.

Lucas Cranach, "Male Portrait," 76,000.

High Priced Sculptures

Among the sculptures the principal piece (No. 275) was a 'Statue of an Angel,' in marble, by Piero di Giovanni Tedesco, from the doorway of the Florence Duomo, bought by Herr C. von Weinberg for 116,000 marks. Other notable pieces were:

Peter Vischer, "Madonna," bronze, 60,000 (Rosenbaum, Frankfurt).
Paduan school, c. 1500, "She Wolf," bronze, 80,000 (Langeard, Christiania).
Sansonino, "Neptune," bronze, 71,500 (Dr. von Pannwitz, Berlin).
"Andron," bronze, XVI century, 80,000.

School of Cologne, XV century, "Madonna," bronze, 35,000 (Rosenbaum).
South German school, XV century, "Madonna Enthroned," 60,500.
Riccio, "Satyr," bronze, 53,500 (Langeard).
Riccio, "Decorative Bottle," bronze, 68,000 (Dr. Böttger).

Venetian school, c. 1575, "Figures Carrying Muschel," bronze, 28,000.
"Two Inkstands," bronze, Venice, XVI century, 38,000 and 30,000.
Bavarian school, XV century, "Madonna," bronze, 25,000 (Heilbronner, Berlin).
Flemish school, c. 1575, "Hercules," bronze, 20,000.

Venetian school, c. 1500, "Two Statues of Boys," marble, 33,500.
Italian school, XV century, "Madonna," 42,000 (Cramer, Cassel).
Robbia, XVI century, "Two Angel Candelabra," 26,000.

Florentine school, XIV century, "Angel Standing," marble, 116,000 (a Frankfort collector).
Italian school, XV century, "Terra Cotta Bust," 50,100.
German school, XV century, "Christ Carrying the Cross," 29,000 (Rosenbaum).

German school, XVI century, "Two Small Angel Candelabra," wood, 30,500 (Kaiser Friedrich Museum).
Rhenish school, XV century, "Madonna," 34,500.
"Small Augsburg House Altar," c. 1500, 35,000 (Rosenbaum).
Rhenish school, "Two Wooden Figures," 38,000.

Antwerp school, XV century, "Two Pieces of Sculpture," 33,500 (Böhler).
"Two Gothic Choir Stall Sides," 41,000.

Costly Objects d'Art

Further important items were:
Florentine Angel Candelabrum in clay, 49,000; a Carolingian Reliquary, 97,000; a Limoges XIII century Ostensory, 64,000 (Reiling, Mainz); a Syrian Mosque lamp, 34,000 (Düx, Munich); two Spanish armchairs, XVIII century, 34,000 and 40,000; a Brabant Tapestry with story of Danaë, 81,000; a Flemish Gobelin with the Rape of Europa, 68,000, and a Persian carpet, 92,000 marks. The prices of the wood carvings generally ranged from 10,000 to 40,000 marks.

Anderson Gallery Sales

A rearrangement of exhibition and sale dates at the Anderson Galleries, to conform to the National regulation regarding Mondays, has been made. There will be no sales of importance at the galleries next week, but the following week—that of Feb. 4-10—will bring the dispersal of duplicates from the Henry E. Huntington library on Feb. 5, afternoon and evening.

During the week of Feb. 11-17 there will be sold the Shakespeare library on Feb. 13-14, afternoons, and of XVII and XVIII century Italian furniture, Feb. 15-16.

KLEINBERGER PICTURE SALE

Some 81 pictures, for the most part Italian, Dutch and Flemish primitives, or works of the early and late Renaissance, from the Kleinberger Galleries, were sold at auction by Mr. Thomas E. Kirby, of the American Art Association, in the Plaza ballroom Wednesday evening last, Jan. 23, for an announced total of \$124,775.

The ballroom was only fairly well filled, for the pictures were not of the kind that interest the general public, which does not understand them. The sale had consequently been anticipated with unusual and curious interest by the cognoscenti and the trade, for it was thought the offering of so many paintings, not likely to be sought for outside a limited circle of connoisseurs and dealers, was rather a gamble.

The fact that the majority of the pictures offered were of good and even superior quality, in many instances, added to the good reputation of the selling house and the universally admitted knowledge of and taste in the selection of old masters by Mr. Francois Kleinberger, made the gamble a successful one for such an "off" season as is the present in the American art world.

There were more private buyers than had been anticipated and Phila. through Messrs. Stotesbury, Welsh and other of her collectors secured several fine old works at low prices. The N. Y. dealers buying were the Ehrich and Satinover galleries and Scott & Fowles.

The highest priced picture sold was a superior example of Jacob Ruysdael, a typical "Waterfall" joyous in atmosphere, which brought \$8,000, through Otto Bernet as agent, presumably for a Phila. collector.

The following is a list of pictures sold, with catalog number, artist's name, title, size in inches, height first, width next, buyer's name (when obtainable), and sale price:

1—Christian, W. E. D., "Portrait of a Banker" (canvas), 14½x12½. R. W. Haan.	\$110
2—Lucas, E., "Spanish Dancers" (canvas), 11x8. O. Bernet, agent.	100
3—Civerchio, Vincenzo (attributed), "The Nativity" (panel), rounded at back, 21½x13. Karl Freund.	180
4—Flemish Primitive (two wings), "The Nativity and the Virgin at Prayer" (panel), each wing 21½x7. D. B. Delvan.	370
5—Clouet, Francois (attributed), "Portrait of Young Lady" (panel), 20½x15. T. Ellison.	500
6—Monaco, Lorenzo (attributed), "Madonna and Child with Saints and Angels" (panel), 26 2/5x16. R. Ederheimer.	500
7—Di Bucci, Neri, "Virgin and Child" (panel), 29x16. A. King-lev Porter.	975
8—Di Pietro, Sansone, "Madonna and Child with Saints" (panel), 24½x18. L. J. O'Reil.	550
9—Di Pietro, Sansone, "Madonna and Child" (panel), 16x12½. Seaman, agent.	390
10—Di Baldese, Ambrogio, "Madonna and Child with Saints" (wood, arched), 22½x12½. Seaman, agent.	675
11—Di Baldese, Ambrogio, "Madonna and Child with Saints" (panel), 26½x17. C. H. Jones.	425
12—Bronzino, A., "Portrait of a Young Lady" (panel), 18 2/5x14 4/5. E. T. Stotesbury.	500
13—De Burgos, Juan (attributed), "St. Blaise" (panel), 25½x20. Ehrich Galleries.	375
14—Van Leyden, Lucas, "Adoration of the Shepherds" (panel), 17 1/5x23 1/5. E. T. Stotesbury.	500
15—Pourbus, Pieter, the Younger, "Portrait of Young Man" (panel), 19 3/5x14½. Seaman, agent.	725
16—Bosch, Jerome, "Legend of St. Christopher" (panel), 19½x13½. C. A. Platt.	650
17—Di Cione, Jacopo, "Coronation of the Virgin" (panel), 23½x16½. Paul I. Moffat.	1,700
18—Di Nardo, Mariotto, "Virgin and Child with Saints" (panel), 34½x18. C. H. Jones.	475
19—Di Cione, Nardo, "Crucifixion" (wood), 28x12½. R. Ederheimer.	2,000
20—Mazzuola, Filippo, "Madonna and Child with S. John and Catherine" (wood), 32x20½. C. Givigliemetti.	800
21—Brueghel, Pieter, the Younger, "Betrothal Festivity" (panel), 29x46. Ehrich Galleries.	1,700
22—School of Palermo, "Dormitory of Mary" (panel), 26½x48½. E. T. Hess.	175
23—Molenaer, Jan M., "Interior with Figures" (panel), 24½x34. R. Ederheimer.	375
24—De Mever, Hendrik, "River Scene at Dordrecht" (panel), 29x42. Paul I. Moffat.	500
25—De Vos, C., "Portrait of Gentleman and His Son" (panel), 36x27. Rudert, agent.	1,500
26—De Vos, C., "Portrait of Lady and Daughter" (panel), 36x27. Rudert, agent.	1,500
27—Di Giovanni, Bartolommeo, "A Saint" (wood), 26x19½. S. Bourgeois.	1,900
28—De Bologna, Simone, "Coronation of Virgin" (wood), center panel 19½x9½, each wing 8x4½. A. King-lev Porter.	3,000
29—De Bologna, Simone, "Crucifixion with Saints and Angels" (panel), 14½x8. R. Ederheimer.	425
30—School of Masaccio, "Salome Receiving Head of St. John the Baptist" (panel), 11½x20. Karl Freund.	925
31—School of Masaccio, "Baptism of Christ" (panel), 11½x20. Karl Freund.	925
32—Penni, Gianfrancesco, "Portrait of Roman Lady" (canvas), 26½x20½. O. Bernet, agent.	1,800
33—Lotto, Lorenzo, "Portrait of Young Man" (canvas), 27½x25. Ehrich Galleries.	1,450
34—Romano, Antoniazio, "Madonna and Child" (wood), 22½x14½. Seaman, agent.	3,400
35—Strozzi, Zanobi, "Descent from the Cross" (panel), 24½x17. R. Ederheimer.	1,100
36—Giampetrino (Pietro Ricci), "Bust of Woman" (panel), 28½x21½. Satinover Galleries.	325
37—Tiepolo, G. B., "La Beata Ludvina" (canvas), 26x20. O. Bernet, agent.	2,000
38—Tiepolo, G. B., "The Last Judgment" (canvas, octagonal), 30x15½. Parish Watson.	2,600
39—Tiepolo, Giovanni D., "Head of Oriental" (canvas), 23½x19½. R. Ederheimer.	600
40—Tiepolo, Giovanni D., "Head of Young Man" (canvas), 23½x19½. R. Ederheimer.	600
41—Nuzzi, Alegetto, "Christ on the Cross" (wood carved), 29x19½. S. Bourgeois.	1,750

(Continued on page 7)

42—Van Scorel, Jan, "Madonna and Child" (panel), 19½x13½. R. Ederheimer....	2,000
43—Cranach, Lucas, the Elder, "Salome" (panel), 22½x13½. O. Bernet, agent....	2,100
44—Master of St. Severin, "Virgin and Child with Sts. Catherine and Mary Magdalen" (panel), 16½x13½. Parish Watson....	3,400
45—Van Goyen, Jan, "Dutch Canal with Fishermen" (panel), 14x17. C. A. Platt....	400
46—Rubens, "Minerva and Thetis" (panel), 13½x16½. O. Bernet, agent....	2,700
47—Sicilian Painter, "The Annunciation" (wood), 16½x21. C. O. Kleinbusch....	225
48—Di Bartolo, Taddeo, "A Dominican Legend" (wood), 13½x13. Bourgeois Galleries....	1,100
49—Amberger, Christoph, "Portrait of Young Man" (panel), 14½x11½. Ehrich Galleries....	1,600
50—Nuzzi, Alegetto, "Martyrdom of St. Stephen" (wood), 9x13½. C. H. Jones....	725
50A—Nuzzi, Alegetto, "Martyrdom of St. Ursula and Attendant Virgins" (wood), 9x13½. C. H. Jones....	725
51—Koffermans, Marcellus, "Christ on the Cross" (panel), 13x9. Edward Staab....	550
52—Patinir, J. D., "St. Jerome" (panel), 11½x10. Seaman, agent....	3,200
53—Il Salviati (Francesco dei Rossi), "Portrait of Man" (panel), 6x5½. O. Bernet, agent....	275
54—Reynolds, Sir Joshua, "Portrait of the Artist" (canvas), 20x16. Rudert, agent....	2,100
55—Hoppner, John, "Portrait of Miss Esther Rains" (canvas), 30 4/5x25 1/5. Rudert, agent....	5,800
56—Master of the Death of Mary, "Portrait of Quentin Matsys" (canvas), 23½x17½. Ehrich Galleries....	2,600
57—De Bruyn, Bartholomaeus, the Elder, "Portrait of Man" (panel), 29x22. R. Ederheimer....	600
58—Brekelenkam, Quiryn, "Tailor's Shop" (panel), 24x32½. Paul Moffatt....	650
59—De Hoogh, Pieter, "Lady and Gentleman at Tea" (canvas), 25½x33. Bernet, agent....	4,400
60—Van Ruisdael, Jacob, "Landscape—Waterfalls" (canvas), 28 4/5x37 3/5. Bernet, agent....	8,000
61—Dou, Gerard, "Christ Among the Doctors" (panel), 30x42½. R. Ederheimer....	2,100
62—De Heere, Lucas, "Portrait of Dorothy, Lady Chandos" (panel), 36x27. W. Samuels....	1,850
63—Da Firenze, Giovanni Bonsi, "Madonna and Child with Saints" (wood), 45½x28. Bernet, agent....	1,700
64—Dal Ponte, Giovanni, "Sts. James and John; the Resurrection, and Christ on the Cross" (wood), each panel, 49x12½. Bernet, agent....	1,200
65—Del Mazo, J. B., "Portrait of Infanta Margarita Maria of Spain" (canvas), 40x28 2/5. Karl Freund....	325
66—Boilly, L., "Marquis de Lafayette" (canvas), 35½x28½. Bernet, agent....	3,900
67—Tocque, Louis, "Portrait of Lady" (canvas), 38½x31. Bernet, agent....	900
68—Belle, Alexis, "Portrait of Daughter of Louis XV" (canvas), 50x40. Rudert, agent....	1,200
69—Bol, Ferdinand, "Portrait of Lady as Diana" (canvas), 46½x40½. John Levy....	2,500
70—Master of Frankfurt, "Virgin and Child, with Sts. Catherine and Barbara" (panel), 29½x46. Bernet, agent....	5,100
71—Benson, Ambrosius, "Virgin Enthroned, Surrounded by Angels and Sts. Catherine and Agnes" (panel), center 30½x16½, each wing, 30½x8½. W. Samuels....	7,600
72—Di Stefano, Paolo, "Madonna and Child, with Angels" (wood, arched at top), 57x27½. Sattinover Galleries....	550
73—Da Cotignola, Zaganelli, "St. Lucy" (wood, top of panel cut away at corners), 73x29. Rudert, agent....	1,900
74—De Cusighe, Simone, "St. Anthony, Abbot and Other Saints Enthroned" (wood, heightened in center), 24½x75. C. J. Charles....	650
75—Rosa, Salvatore, "Diogenes in Search of an Honest Man" (canvas), 43½x33½. Bernet, agent....	400
76—Sustermans, Justus, "Ferdinand II de' Medici" (canvas), 64 4/5x43 3/5. Scott & Fowles....	3,450
77—Basano, Leandro, "Portrait Agostino Barbarigo" (canvas), 68x53. E. T. Hess....	1,000
78—Di Giovanni, Dario, "St. Bernardino of Siena" (wood, canopied), 71x28. Sattinover Galleries....	450
79—Victors, Jan, "Joseph Telling His Dreams" (canvas), 67x65. J. S. Miller....	2,500
80—De Miranda, Carreno, "Portrait of Artist" (canvas), 80x44. T. Ellison....	1,000
81—School of Giotto, "Pope Urban IV and Donors" (panel), 46x28. Sattinover Galleries....	300
Total	\$124,775

Yamanaka and Warren Sales

Jade statuettes, figures of the Goddess Kuan-yin, Mandarin necklaces, incense burners and lacquer boxes in the Yamanaka collection, were dispersed at the first session of a sale, Tuesday afternoon, at the American Art Galleries, for a total of \$20,277.50.

No. 189—Green jade palace dish, with deep oval cavetto, the sides foliated in eight divisions, brought \$1,025, the top figure, from Mr. E. I. Farmer.

Other sales were as follows:

No. 149—Pair of Fei-ts'ui jade bird statuettes, two parrots. C. Fields, \$950.

No. 155—Fei-ts'ui jade group representing Kuan-yin standing on a rockery, holding an infant in her arms. C. Fields, \$725.

No. 146—Jade Ch'ien-lung vase with cover oviform and substantially a gallipot. Miss R. H. Lorenz, agent, \$600.

No. 136—Pair white jade bowls with covers. Fred J. Pope, \$600.

No. 104—Pair Ch'ien-lung white jade bowls; broad inverted bell-shape. Miss R. H. Lorenz, agent, \$600.

No. 164—Mandarin necklace, an unusual string, 108 beads of white jade, carved and pierced in scroll. W. W. Seaman, agent, \$400.

No. 142—Pair white jade boxes with covers, in form of squatting birds with plumage in relief. Miss R. H. Lorenz, agent, \$380.

No. 192—Cinnabar lacquer cake box with cover. (Ch'ien-lung.) Miss R. H. Lorenz, agent, \$375.

At the second session, Wednesday aft., a total of \$19,862.50 was realized. The highest figure, \$2,000, was obtained for No. 213, a large decorated Chinese Chong Te pear-shaped jar lapis-blue glaze, from Otto Bernet, agent.

Other sales were:

No. 323—Bronze sacrificial Sung tripod jar with its own original cover pear-shaped. Miss Lorenz, agent, \$600.

No. 380—Carved teakwood palace screen with silk K'ank-hsi tapestry panels, the carved framing Ch'ien-lung. Miss Lorenz, agent, \$675.

No. 265—Yellow K'ang-hsi jar, inverted pear-shape, heavy resonant porcelain. Edward Getz, \$570.

No. 271—Mirror K'ang-hsi black spherical bottle. Parish Watson, \$460.

Halsey Print Sale

The first session of the sale of XVII and XVIII century French portrait engravings, comprising Part XI of the Frederic R. Halsey collection of prints, took place Jan. 16, at the Anderson Galleries, when 265 items brought \$1,881. The total for the various sales of the collection to date is \$383,776.

No. 22—A group of three prints by Etienne Baudet, went to F. Meder for \$55.

No. 184—A portrait of Cardinal Arnaud D'Ossat by Etienne Ficquet, was purchased by Kennedy & Co. for \$43.

The second and concluding session, Jan. 17, brought for 268 items \$2,217, making a total of \$4,099 for this part of the collection. The grand total to date is \$387,876.

The feature of the session was No. 327, an engraving by Robert Nanteuil, bust in oval, from life of Frederic-Maurice de la Tour D'Auvergne, Duc de Bouillon, purchased by Kennedy & Co. for \$72.

J. B. Learmont Print Sale

A collection of prints once owned by J. B. Learmont, of Montreal, Canada, were sold at the Anderson Galleries, Jan. 18, when some 227 items yielded a total of \$3,845.

Two views of N. Y., Governor's Island, etc., attributed to Calyo, taken from Brooklyn Heights, when the fire of 1835 was raging, went to George D. Smith for \$625.

No. 210—"Smugglers," mezzotint in colors, by James Ward, after George Morland, went to Rosenbach & Co., Phila., for \$475.

No. 66—"Louise de Bourbon," mezzotint by S. Arlent-Edwards, in colors after P. Mignard, went to H. Counihan, agent, for \$175.

Chateau Art Sale at Silo's

(Concluded from last week)

The final session of the sale of the art collection removed from a chateau in southern France, at Silo's Fifth Ave. Galleries Jan. 19, brought a total of \$25,000, making a grand total of \$31,500 for the sale.

Two Flemish tapestries, with very artistic designs, 10 ft. x 10 ft. each, were sold to Lambert & Company for \$1,900. A Louis XIV tapestry panel went to Mrs. De Young for \$1,000. Two old English Chippendale side chairs, with needlework seats and carved feet, went to Mrs. Forester for \$400.

McKie Bennett Hopkins Sale

The first session of the sale of the McKie Bennett Hopkins collection of art objects and furniture, Jan. 17, at the Anderson Galleries, yielded a total of \$2,809.

No. 3—A tall bronze group, a peasant mother and children, brought \$130, the highest figure, from F. A. Lawlor.

At the second session, Jan. 18, a total of \$4,078.25 was realized, making a total of \$6,087.25 for the two days' sale.

No. 274—A large ivory figure, "The Falconer," standing with a hawk resting on his left hand, brought \$305, the top figure, from C. H. Brown.

The third and final session, Jan. 19, brought a total of \$8,551.25, making a grand total of \$15,438.50.

No. 429—A carved and gilded Aubusson suite (Louis XVI manner), with oval medallion surrounded by flowers and scenes after Watteau, the seats with scenes from La Fontaine's fables, brought \$975, the top price, from Mr. I. W. Cushing.

Other sales of interest were:

No. 394—Painted satinwood bedroom suite, Adam decoration, with medallions and festoons of drapery. O. M. Henson.... \$800 |

No. 391—Large Kirman carpet, with scrolled centre medallion with palm leaf pendants. M. F. Chase.... 540 |

No. 407—Large Kirman carpet, with allover field of interlaced arabesque scrolls and floral motives. Burrill.... 510 |

No. 432—Large Persian carpet, with irregular lozenge-shaped medallion. B. K. Dubois.... 420 |

No. 431—Large Kirman carpet, with a series of oval medallions. T. B. Dayton.... 390 |

No. 406—Kirman carpet with a four-lobed central medallion. C. Burrill.... 320 |

No. 390—Large Heriz carpet, with central medallion and corners enclosing arabesques of Herati palm-leaf motives. J. J. Gleason.... 250 |

No. 389—Large Kirman carpet, field in the form of a prayer rug. C. Burrill.... 300 |

The J. D'W. Cutting Library Sale

The first session of the sale of the library formed by the late James D'W. Cutting, held Tuesday morning, by Scott & O'Shaughnessy at 116 Nassau St., netted a total of \$2,008 for the 228 items offered.

No. 53—Encyclopedia Britannica, eleventh and last edition (29 volumes) brought \$145, the highest figure of the session, from Charles Scribner's Sons.

Other sales were as follows:

No. 170—"Oeuvres Completes de Voltaire," Francis M. A. De Voltaire, with engraved plates. (1784-1789.) "B." \$89.

No. 83—"Oeuvres Completes," by Victor Hugo, a library set printed from original. Mrs. "Cale." \$83.

No. 5—"The Viviparous Quadrupeds of North America," by J. J. Audubon and John Bachman. (N. Y., 1845.) Original issue. Charles Scribner's Sons, \$65.

No. 233—"Tongue-Combat Lately Happening Between Two English Soldiers in the Tilt-Boat of Gravesend," by Thomas Scott. (London, 1623.) J. F. Drake, \$50.

At the second and final session, Tuesday afternoon, numerous items of rare Americana were dispersed, for a total of \$1,500, making a grand total of \$3,508 for the sale.

PHILADELPHIA

The 24th annual exhibition of oils is on at the Arts Club, to Feb. 3. The display is made up of 73 canvases, all "invited" by the Exhibition Committee, the experiment of dispensing with a jury having its first tryout this year. The show is thoroughly sane, and conservative and includes a sufficient number of works by leading painters to put it in the class of notable art events of the season. Henry R. Rittenberg's portrait of Lieut. C. F. Westing, R. F. C. a fine figure in khaki, a typical British aviator, painted with a dash that is only acquired by long experience is a timely war-time subject. Benedict A. Osnis sends a capital portrait of Hon. J. Henry Williams in judge's robe, impressive in official character and finished technique and Joseph Sacks, one of the younger local men, has a clever work in the "Portrait of Henry Tatnall." The scenery of Provincetown figures in a group of small but luminous sketches by Nicola D'Ascenzo, Fred Wagner's "Cabbage Patch," is impressionistic in facture and vibratory in color, Miss Lucile Howard's "Cloud Drama," spectacular in its effect of massed cumuli, and Miss Mary Butler's "Storm Cloud Over Mt. Lawrence" equally good in sky painting in a different way.

John R. Conner's group of children in "The Little Seamstress" are well drawn and effectively illuminated. A good tropical landscape "Loma Preita, Santa Cruz" is by Alexander Bower. Decorative in pattern and fine in tonal quality is Robert Spencer's, "Waterloo Place," and there is a good "Still Life" by Margaret F. Spencer.

It may be six months or possibly a year before the Johnson Collection will be installed and ready for public inspection, judging from the present situation. Unexpected delays have occurred, through the tardy acceptance by the city authorities of the terms of Mr. Johnson's will and the time required to make a complete inventory of every article in the house, deciding which were objects of art and which are under the head of personal property and as such going to the heirs of the estate and liable to a different rate of taxation. Uncertainty as to the amount available, of the sum appropriated by City Councils, after the taxes, due to the government and the State have been paid, together with general scarcity and high cost of labor and materials, has caused the executors to defer the ordering of plans of reconstruction of the house and the awarding of contracts for the work.

An eminent local authority in art matters said this week to a reporter, "About \$1000 of the people's money is being thrown away every week on taxes alone. Mr. Johnson allows five per cent. discount yearly for payment of taxes and the appropriation was made by Councils last October, within six months after Mr. Johnson's death as required by his will.

"Certainly about \$25,000 of the people's appropriation has been lost simply by the failure to pay the government taxes promptly last October.

"If there was any delay about the amount of the appraisement. I might say I think the valuation, \$4,500,000, is preposterous. The government surely would not have been so grasping as to exact the last penny it could from a public benefaction so magnificent. I know a gentleman to whom Mr. Johnson said he paid \$3,000,000 for the works. What possibly could have been the motive in making the valuation about \$1,500,000 more than necessary?"

An exhibition of allegorical designs in watercolor by Miss Angelica Schuyler Patterson, is on at the Art Alliance. There is much beautiful color in these extraordinary pictures of the evolution of a soul, the coil of life and other psychic phenomena. There is also a certain rhythmic charm in flow of form and line in the volutes of a number of the designs showing, in addition very unusual creative ability.

The Academy Fellowship Exhibition will be held at the Sketch and Plastic Clubs Feb. 15 to March 2d inclusive. Sketches of the Yosemite Valley by Miss Johanna Boericke will be at the Plastic Club to Feb. 2d.

Eugene Castello.

DETROIT

The joint exhibition of watercolors by John Sargent and Winslow Homer will form the special exhibition at the Museum during February. The exhibition comprises some twenty works by each artist and afford an excellent opportunity for a comparative study of two of America's most eminent painters.

The annual exhibition of selected paintings by American Artists will be held at the Museum, April 8 to May 30 next. Works for this exhibition are "invited" by the Museum Director. The display will comprise about 75 oils, which after the close of the exhibition will be shown in the Toledo Museum during the summer. Director Clyde H. Burroughs will be in the East for the purpose of "inviting" the pictures in early February.

MONTREAL

An exhibition of 69 original drawings loaned by the National Gallery of Canada adds at present an attractive interest to the rooms of the Art Association. They will remain until Feb. 27. The same collection has been recently seen in Toronto at the Public Library Gallery. Exhibitions of this sort are instances of the laudable policy of the trustees of the National Gallery in their desire to further a knowledge of art throughout the Dominion by loaning paintings, drawings, etc., the property of the gallery. The art authorities in any Canadian city, from the Atlantic to the Pacific, may make a request of the trustees of the National Gallery, with perfect confidence in their compliance, for a loan exhibition, provided only that they can guarantee a safe and proper building for the purpose, and that proper care shall be taken of the pictures. Lately a collection of lithographs had been loaned for exhibition to Halifax, and the recent great disaster, which wrecked a large portion of that city, caused the partition wall upon which the prints were hung to fall in, and the entire collection was embedded beneath the mass of debris. Fortunately, however, all, with the exception of five or six, have been recovered and found to be not irreparably damaged by the broken glass and weight of brick and mortar.

The drawings now on view here make an instructive exhibition. They are not all gallery pictures, but are brought thus before the public to illustrate the various means and methods employed by artists in making studies for pictures, or what else the object may have been. In no single instance probably was the drawing made for the purpose of sale or exhibition. It is for this reason they become most interesting and instructive to the student, who is let in, as it were, behind the scenes.

A small notebook pencil drawing by Phil May of a man seated, called "The Convict," is proof of the carefulness with which he made his original studies. All details are observed and rendered. Subsequently, the non-essential lines would be eliminated and the drawing as it would be known to the public would appear extraordinarily simple, and its strength derived from the remaining vital outline. J. M. Swan's animal studies in pastel, of lions, tigers, leopards, etc., together with a drawing of a young girl, are among the most valuable possessions of the gallery's collection.

One sees the manner of Arnesby Brown's procedure for his paintings in his seven cattle and landscape drawings. Using a toned paper, he draws in black chalk, or charcoal, the whole composition, the animals grouped, and a suggestive sense of the color values is given by a light wash, or touch of body color. As drawings they are masterly. Similarly, as presumably a study for an etching, a pen drawing tinted in watercolor, is by D. Y. Cameron, a cathedral subject, "The Five Sisters of York."

A life study in red chalk by Augustus John commands attention from the virile quality of line in the contour, and the complete knowledge of anatomy which distinguishes all of John's work of this character. Simply a drawing without a title, other than "Nude on Pedestal," one may admire it from the technical viewpoint without giving oneself the anxiety to inquire whether the artist's mentality is capable of producing a work of art of spiritual quality, or whether he remains merely a technician.

Of an opposite character both in material and handling, is an exquisitely delicate silver point by William Strang, a three-quarter figure, nude, in which the back is beautifully modelled. Strang is also represented by chalk life drawings, and by two of his powerful portrait heads in chalk and pastel. Ernest Cole's sheet of anatomical "Studies of an Athlete" are muscular exaggerations suggestive of the old masters.

Arthur Crisp, who is a Canadian living and known in N. Y., draws with great vigor in pastel on a pale blue paper the posturings of a ballet dancer, under the title, "Studies for L'Encre." Two other Canadian artists represented are the late Mrs. Stanhope Forbes in "Costume Studies" and Miss Mary Eastlake Bell in a pastel, "Japanese Children at Play." A drawing by Muirhead Bone of "Chiswick Wharf," and a nude study and women's heads by Charles Shannon, A. R. A., completes those of more British section, excepting in an earlier period those by Thos. Rowlandson, of whom there are four characteristic examples.

In the French section the remark concerning drawings made as the basis for subsequent paintings is equally applicable. A charcoal landscape by Corot, a fine drawing by Rousseau, pen and ink by Millet, a figure subject, not to speak of others, are all of this class. The names further represented are Decamps, De la Farge, Jacques, Daubigny, Puvis de Chavannes, Le Sidaner, and Daumier. By the last named is an amusingly grotesque wash drawing of three judges and the picture was acquired from the Rouard sale.

The old masters are eleven in number and are good but not very extraordinary.

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F. G. Carpenter, the figure painter, has just painted "Avant le Bal," a presentment of a spirited and lovely young woman preparing for the dance. About the central figure, nude to the waist, and standing in a strong light, are grouped a female figure to the right, holding a flower, a negress seated in front on the floor, a Pierrot to the left and a maid whose coarse and heavy features and bearing convey a Goyaesque touch of humor. The background is a red Persian rug on a wall. The composition is better than in "Midsummer Day," which Carpenter exhibited a year ago, and the coloring and light are beautiful, particularly the flesh tones. The picture belongs to Mr. Percy Werner of this city, in whose house it was recently shown for the first time to a group of invited artists and other guests.

During February the Art Museum will hold an exhibition of paintings by Ernest Lawson, Leopold Seyffert, Haley Lever and Karl Anderson. Karl Anderson's decorative portrait of two girls, entitled "Sisters," was acquired by the Museum a few months ago. An excellent and typical landscape by Jules Dupré has been loaned the museum. The department of art of the Far East has an important new accession—new in that it has only recently been purchased, although it has been in the museum under consideration for months. It is a Chinese Chou bronze temple bell, about twenty inches in height, and ornamented with archaic grass inscriptions, frets and bosses representing provinces.

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**AMERICAN WATERCOLOR SOCIETY-NATION-
AL ARTS CLUB, 119 E. 19 St., N. Y.—Fifty-
first annual exhibition. Opens Feb. 7. Exhibits
received at Club Gallery, Sat., Feb. 2, from
10 A. M. to 6 P. M.**
**BALTIMORE WATERCOLOR CLUB, Peabody
Institute Gallery, Baltimore, Md.—Twenty-second
annual exhibition. Opens Mar. 11, 1918. Exhibits
received Peabody Institute, Monday, Mar. 4, 10
A. M. to 3 P. M.**
**NATIONAL ACADEMY OF DESIGN, ninety-third
annual exhibition. Fine Arts Galleries, 215 W.
57 St., N. Y.—Mar. 15-Apr. 21, 1918; exhibits
received Feb. 27 and 28, 1918.**

**CALENDAR OF SPECIAL NEW YORK
EXHIBITIONS**

**Art Alliance of America, 10 E. 47 St.—Hand decorated
textiles, batik, blockprinting, dyeing, em-
broidery, stenciling and weaving, to Jan. 31.**
**Arden Gallery, 599 Fifth Ave.—Paintings of flowers
and still-life, to Jan. 28.**
**Avery Library, Columbia University, W. 116 St.—
Third annual exhib'n of the American Bookplate
Society, to Jan. 31.**
**Arlington Galleries, 274 Madison Ave.—Recent
paintings by Henry W. Tomlinson, through Jan. 30.**
**Babcock Gallery, 19 E. 49 St.—Western pictures by
William R. Leigh, to Jan. 31.**
**Bonaventure Galleries, 601 Fifth Ave.—Wood carved
statues, gilded and polychrome, executed by Juan
de Urbina for the chapel of Cardinal de Cisneros
(1577).**
**Bourgeois Galleries, 668 Fifth Ave.—Drawings, paint-
ings, lithographs and etchings, from the collector
of Mr. A. E. Gallatin, exhibited for the benefit
of the American War Relief, to Feb. 2.**
**Brooklyn Civic Club, 127 Remsen St., Brooklyn.—
Seth Pope collection of paintings by Franklin L.
Schenck, to Feb. 1.**
**Canessa Galleries, 1 W. 60 St.—Sculpture and furni-
ture of Renaissance period.**
**Catherine-Lorillard-Wolfe Art Club, 802 Broadway—
Works by members, to Jan. 31.**
**Daniel Gallery, 2 W. 47 St.—Paintings by Samuel
Halpert.**
**Dudensing Gallery, 45 W. 44 St.—Watercolors by
Ritschel, Signorini and others.**
**Durand-Ruel Galleries, 12 E. 57 St.—Paintings and
pastels by Degas, to Feb. 2.**
**Ehrich Galleries, 707 Fifth Ave.—Paintings of the
XV and XVI centuries Italian, Dutch and Flemish
schools, principally "Paintings of the Madonna,"
to Feb. 2.**
**Folsom Galleries, 396 Fifth Ave.—Works by Ben
Foster, Gardner Symons and Jonas Lie.**
**French Art Museum, 599 Fifth Ave.—French art
from Gothic to Regence Period, from Jan. 29.**
**Gorham Gallery, Fifth Ave. & 36 St.—Works of the
American Sculptors who are following the Flag,
to Feb. 2.**
**The Grolier Club, 47 E. 60 St.—Mezzotints from
Von Siegen to Cousins, to Mar. 9.**
**Holland Galleries, 500 Fifth Ave.—American and
foreign paintings.**
**Hotel Majestic Art Salon, W. 72 St.—Paintings of
Canadian Rockies and Alaskan scenery, by Leonard
M. Davis, to Jan. 30.**
**John Levy Galleries, 14 E. 46 St.—American and
foreign modern paintings.**
**Kennedy Galleries, 613 Fifth Ave.—Etchings by
Frank Benson; ancient and modern fine prints,
through Jan.**
**Kraushaar Art Galleries, 260 Fifth Ave.—Paintings
and watercolors by George Luks, to Feb. 2.**
**The Little Gallery, 15 E. 40 St.—Antique Persian
and Chinese textiles and embroideries, Feb. 1-16.**
**Macbeth Gallery, 450 Fifth Ave.—Loan exhibition
of the works of Arthur B. Davies, for the relief
of Allied soldiers blinded in action, to Jan. 31.**
**MacDowell Club, 108 W. 55 St.—Paintings and
sculpture by twelve Americans, to Jan. 27.**
**Metropolitan Museum, Central Park at 82 St. E.—
Open daily from 10 A. M. to 5 P. M., Saturdays
until 10 P. M., Sundays 1 P. M. to 5 P. M. Ad-
mission Mondays and Fridays, 25c., free other
days. Special exhib'n of John S. Sargent's por-
trait of President Wilson, to Feb. 12.**
**Milch Galleries, 108 W. 57 St.—Works by Ernest
Haskell, to Feb. 2.**
**Modern Gallery, 500 Fifth Ave.—African Negro
Sculpture, to Feb. 9.**
**Montross Galleries, 550 Fifth Ave.—Paintings by
Bellows, Henri, Prendergast and eight other Ameri-
cans, to Jan. 31. Works by Bryson Burroughs,
Jan. 29 to Feb. 23.**
**National Arts Club, 15 Gramercy Park—Annual
exhibition of members' works, to Feb. 1.**
**Neighborhood Playhouse, 466 Grand St.—Paintings
and drawings by Nathaniel Dolinsky, to Feb. 1.**
**New York Public Library—Print Gallery (Room 321)
Etchings by Rembrandt, lent by Mr. J. Pierpont
Morgan.**
**Stuart Gallery (Room 316)—Pennell's "war work"
lithographs. Etchings, drawings, etc., by Rodin.
Drawings by J. Carroll Beckwith.**
**Room 112.—Engravings after paintings of the
"Hudson River School."**
**Books containing fine reproductions of drawings
by masters of the art are placed on view in the
Stuart Gallery for the benefit of art students.**

**No. 556 Fifth Ave.—Exhib'n of old and modern draw-
ings, arranged by Mrs. Albert Sterner, to Jan. 31.**
**Parish Watson Galleries, 560 Fifth Ave.—Early
Chinese pottery, gathered by H. A. E. Jahne.**
**Persian Antique Gallery, 539 Madison Ave.—Rhages
and Sultanabad faience; miniatures and manuscripts;
tiles and textiles; through Jan.**
**Pratt Institute, 296 Lafayette Ave., Brooklyn—
Magazine covers in color and black and white, by
Maxfield Parrish, to Feb. 5.**
Saito, 48 E. 57 St.—Chinese antiques.
Satinover Galleries, 19 E. 9 St.—Old Masters.
**Scott & Fowles, 590 Fifth Ave.—English and Dutch
paintings, and selected works by contemporary
Americans.**
**Spanish Art Galleries, 734 Fifth Ave.—Early XV
century polychrome retable of Flemish origin.**
**The Vanity Fair Shop, 718 Madison Ave.—Antiques
collected by Mr. Amos A. Lawrence of 85 Chest-
nut St., Boston, through Jan. and Feb.**
**Weston Galleries, 542 Madison Ave. and 622 Lexing-
ton Ave.—Exhibition of Primitives.**

**ART AND LITERARY AUCTION SALE
CALENDAR**
**American Art Galleries, Madison Square, South.—
The Clyde Fitch art collection, Oshima Chinese
collection, and a combination collection of paint-
ings. Exhib'n Thurs., Jan. 31, prior to sale,
Feb. 5-9 incl.**

IMPORTANT ART SALES

The antiques, curios and artistic objects of utility from the estate of the late Clyde Fitch, will be sold at auction Tuesday and Wednesday aft'ns, Feb. 5 and 6, at 2:30, at the American Art Galleries, for the benefit of the Actors' Fund of America.

A collection of ancient Chinese art treasures, the property of the Japanese connoisseur and expert, Mr. Kano Oshima, will be sold Thursday, Friday and Saturday, Feb. 7, 8 and 9, at 2:30.

Valuable paintings by modern and ancient masters, belonging to the estates of the late Isaac D. Fletcher, Charles Williamson and Sarah L. Ames, to other estates and to private owners, will be sold Friday evening, Feb. 8, at 8 o'clock, in the grand ballroom of the Plaza.

All of the above collections will be on exhibition at the American Art Galleries, beginning Thursday, Jan. 31.

BALTIMORE

The exhibition by the National Association of Women Painters and Sculptors at the Peabody Gallery has been very well conceived.

This show is of particular importance because it marks, not only the first interstate event the association has given, but also the launching of a plan for holding similar exhibitions throughout the United States. The method is to have members of the organization in the States chosen exhibit with a group of artists selected by a jury from another state or from New York. The selection of exhibiting members will be in rotation so that all will be given an opportunity, and these shows will be additional to the usual annual and rotary displays.

Baltimore artists are well represented in the Peabody exhibition, all of them having sent particularly good work. Ruth A. Anderson has two portrait studies that attracted much attention; Josephine G. Cochran's "Pink Dogwood" is the best decorative canvas she has yet shown, and Alice Worthington Ball's "Rhoda" also establishes a new record of excellence for this capable painter. Miss Ball's work is always strong and in this example she introduces a new style that proves exceedingly effective.

Camelia Whitehurst, whose painting of children measures up to standards that make her productions compare favorably with the best things of the kind that are being done in this country, sends two delightful examples. Miss Whitehurst's portrait of little Carl Stehl was voted the most popular painting in the show. Zulma Steele's "Askokan Reservoir" was second choice.

Mary Kremelberg is represented by a nude, "Summer Day," exquisite in its color and also by a large portrait of Capt. George Mahool.

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WASHINGTON

In the death of Senator Newlands this city and the nation has lost one of its warmest friends and supporters of Art in Congress where he has always stood firmly for the protection of the city against the blunders of those who would not listen to the advice of authorities in art matters.

At the Moore Galleries there is an exhibit of paintings by William H. Holmes Curator of the National Gallery and president of the Washington Watercolor Club. These paintings and sketches were made during extended travel in the interest of science and show rare draughtsmanship and appreciation.

The Library of Congress has a unique exhibition of art related to war. This consists of a large collection of French, British, Russian and American posters, and a group of reproductions of war pictures by French and English artists. Again the great battle picture appears despite the supposed unpicturesqueness of modern warfare. These are largely pictures of battles in the air.

The Zuloaga exhibit is installed in the Corcoran Gallery to remain until Feb. 1st.

C. C. C.

Announcement is made by the trustees of the Corcoran Gallery that their fellow trustee, former Senator William A. Clark, has again donated \$5,000, to be awarded in prizes to American artists at the seventh biennial exhibition of contemporary American oils, which, if conditions permit, will be held in the Corcoran Gallery during December, 1918. The prizes are, as in former years, a first of \$2,000, with the Corcoran gold medal; a second of \$1,500, with the silver medal; a third of \$1,000, with the bronze medal, and a fourth of \$500, with hon. mention.

This donation, the seventh of its kind from Senator Clark, brings the total amount of his gifts to American artists through this source to \$31,000.

COLUMBUS (OHIO)

In the exhibition room at the Carnegie Library there is on an unusually interesting collection of 40 canvases, brought from Dayton, where it has been enjoyed by the Columbus Art Association.

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CLEVELAND

Two full-blooded New Mexican Indians who have produced a series of remarkable watercolor drawings of warriors in ceremonial costume are represented in the unique exhibition just opened at the Korner & Wood Gallery. The men are Crescenzo Martinez, whose Indian name "Tae," means "Little One," and Alphonso Poyval, who were found by J. W. Raper, a Cleveland newspaper man, living in a pueblo near Santa Fe, producing quite untaught watercolor drawings which though crude are highly decorative and show a color sense worthy of an imitator of the famous Bakst designs. Eagle, buffalo, elk and antelope dancers are shown in profile after the old Egyptian manner. Two very interesting drawings, executed with great precision, show the decorations of "Kiva," the ceremonial cave which no white man is allowed to enter.

The museum is enjoying exhibitions by "The Group" of Boston women and by "Six American Women," which afford interesting comparisons in one gallery, while Frederic Clay Bartlett's strong, vivid canvases occupy the room just beyond and a fine collection of "Cleveland owned" etchings hangs in a third gallery. Mrs. Johanna Haillmann's pictures of tropical beauty in the West Indies are a delightful foil to winter blizzards. Miss Jane Peterson, another of the "Six American Women," also exhibits with the "Boston Group." Mary Cassatt, Alice Schille, Helen Turner and Martha Walter, in robust figure work, make up the other five. The more restrained New Englanders are Lucy S. Conant, Margaret Patterson, Elizabeth Wentworth Roberts, whose "sand studies" strike a pleasing new note and Mary Bradish Titcomb.

The Cleveland School of Art Alumni Association announces a representative exhibition in February, of which one room full of thumbbox sketches will be sold outright for war relief. The association will also divide its commission on other sales for this fund. The Play House Group has just opened an exhibition of advanced work at the Play House, Cleveland's "little theater," the exhibitors including William Zorach, Hugo Robus, Carl O. Broemel, Abraham and Alex Warshawski, all of whom have become widely known since leaving Cleveland. Other exhibitors are Henry Keller, Caroline Osborne, Clara L. Deike, Wilhelm G. Reindel and Frank Wilcox. J. C. Glasier.

SEATTLE

The annual exhibition of paintings by artists of the Pacific Northwest was held in the rooms of the Fine Arts Society, Nov. 26 to Jan. 1. Prizes were offered for the best work in oil, watercolors and miniatures. The jury of award was composed of Carl Frelinghuysen Gould, A. L. Loveless, Paul M. Gustin, Mrs. Reginald H. Parsons and Miss Jessie Fisk. Three of the jurors, Mr. Gould, Mr. Gustin and Miss Fisk, were contributors, but their work was barred from the competition for awards.

The prize in oils went to Miss Kathleen Houlihan for her canvas "Marigolds." "A Cloudy Day in California," by Roy Partridge, received the prize among the watercolors. "Gryffydd," by Mrs. Clare Shepard Shisler, won the prize among the miniatures. Hon. mention was given the portrait study of "Eddie," by Hamilton A. Wolf, of the School of Design of the University of Washington.

Notable among the contributing artists were Paul M. Gustin, Miss Kathleen Houlihan, Roy Partridge and Yasushi Tanaka. Mr. Gustin is a native of the state and has done most of his studying here. He was represented in the exhibition by three canvases, "New England Hills—Early Autumn," "Sunset on the Straits" and "The Cove—Morning." Miss Kathleen Houlihan is a local artist, a pupil of Robert Henri. She had two oils in the exhibition, "Nasturtiums," the prize winning picture, and "Chrysanthemums." Miss Houlihan has an exhibition now open in the McDowell Club Gallery, N. Y.

Roy Partridge is an etcher who has recently taken up work in color. He, also, is a native of Washington but received most of his art education in Paris. In addition to his "Cloudy Day in California" he showed four interesting watercolor studies of the straits at different times of the day and "Nasturtiums." Imogen Cunningham Partridge, the well known artist photographer, is his wife.

One of the pictures which received the most favorable comment was a large nude, "North Light," by Yasushi Tanaka. Mr. Tanaka is a Japanese artist of Seattle who has been devoting most of his time of late to the study of the nude. He exhibited quite a number of nude studies at the Fine Arts rooms in October, and "North Light" was painted since then. His other canvases in the present exhibition are "Evening—Hoods Canal" and "Lagoon."

Other pictures which attracted special attention were the fog scenes in watercolor and pastel by J. M. Crooks, and the watercolors and pastels of E. Frere Champney, whose mother, Elizabeth Williams Champney, is a well known author of historical romances of European and Oriental countries. Mr. Champney pictures were mostly European scenes.

The following pictures were sold during the exhibition: "Sunset on the Straits," by Paul Gustin; "Evening—Hoods Canal," Y. Tanaka; "Breakers" and "Nasturtiums," by Roy Partridge; "Sub Rosa" and "Josephine's Garden," by Jessie Fisk.

PITTSBURGH

Three important exhibitions are on at the Carnegie Institute. The "Americanization" exhibition is in two sections—one devoted to a loan exhibit of laces and textiles from private collections in the city, assembled under the direction of Mrs. William Thaw, Jr., while the other includes objects brought from homelands by the parents of Pittsburgh school children. This exhibition, organized by the Phoebe Brashear Club, is installed in the galleries of the Department of Fine Arts.

Concurrently with the "Americanization" exhibition, a display of modern applied arts is held, under the auspices of the Department of Fine Arts. Not only the master craftsmen of America but a number of workers, more familiarly known in the fine arts are represented by objects. In the latter group one finds Arthur Crisp, Robert W. Chanler, Paul Manship, Maxwell Armfield and Thomas Shields Clarke. Among the master craftsmen exhibiting fine examples of their work are Charles J. Connick, Adelaide Robineau, Pedro J. Lemos, Dorothea Warren O'Hara, Newcomb College, the Paul Revere Pottery, the Blanchards, F. C. Claytor, Hunt Diederich, Douglas Donaldson, Frank Gardner Hale, Leonide Lavaron, Angela R. Vedder, Emile Bernat, Fannie Wilcox Brown, Marion Garland, Bertram Hartman, Ethel Mars, the Noank Studio, Helen Reed, Olive Rush, Martha Ryther, Mary Tannahill, Salie B. Tannahill, Jessie C. Kinsley, Marguerite Zorach and Frank Koralewsky. A group of 19 local craftsmen are included. Among the notable local exhibits is a group of hand bound books, executed by Miss Euphemia Bakewell, and her pupil, Mrs. Roy Hunt, stained glass designed by George Sotter, decorative paintings by Edward Trumbull and Elizabeth Robb, pottery by Miss Margaret Whitehead, textiles woven by Mrs. Bertha Gill Johnston and iron work by G. G. Fyfe.

WITH THE ARTISTS**Curran's Boy Club**

Charles C. Curran, of 39 W. 67 St., is interested in the Madison Square Boys' Club. The boys wish to earn money for their war fund. He has suggested to them the collection and sale of empty paint tubes and would be glad if a number of artists would agree to set aside their empty paint tubes for collection by one of the boys who would call with a letter of identification.

Mr. Curran would be glad to hear from any artists who are willing to do this and asks that they send him a postcard.

"Eclectics" at Folsom's

The third annual exhibition of the "Eclectic" group of painters and sculptors will open at the Folsom Galleries Feb. 1. The artists, with one or two exceptions, are those of last year's group and are as follows: Theresa F. Bernstein, James Britton, H. F. Gernhardt, Walter Griffin, Philip L. Hale, Eugene Higgins, Henry Salem Hubbell, George Luks, Christina Morton, Theodore Wendell, Marie Apel, Solon H. Borglum, H. H. Kitson and Mahonri Young.

At his studio in Washington Mews, Paul Manship is completing four large decorative water jars for the gardens of Mr. Charles Schwab for his new summer home in the Allegheny Mts., Pa. The jars which are seven feet high are inscribed in relief with classic designs.

A reception in honor of Count Casella Tamburini, court painter to Italy, and Countess Tamburini, was given Sunday last, at the home of Mr. and Mrs. Eugene V. Brewster, No. 310 Washington Ave., Brooklyn, N. Y. An address by the Count was a feature of the evening.

Arthur T. Hill has recently joined the Home Defense Corps. His special patriotic duties, however, have not kept him from painting, as several canvases in his studio, 33 W. 67 St., testify. Charles C. Curran is also an active member of the Home Defense.

Clara T. MacChesney has been busy lately with out-of-town commissions, and has only just begun to work in her winter studio at the Chelsea, 222 W. 23rd St. She has recently finished a life-size portrait of the little daughter of Captain Watson of Forest Hills, L. I.

Miss MacChesney spent the summer at Onteora in the Catskills, where the late J. Carroll Beckwith, and John W. Alexander had their summer studios. She painted several portraits there. She had access to a beautiful garden, where she made many charming flower studies and painted the figure in the open.

E. L. Henry of the Chelsea, 222 W. 23 St., is now at work on one of his interesting canvases of old New York, a picture of old St. Mark's in the Bouwerie as it appeared in 1842. A wedding is taking place at the church, and in front are coaches and gigs of the period. A coach on the way to New Haven is in the foreground. Mr. Henry is an authority on the costumes and life of the early days in this country. He owns many old vehicles and has made interesting sketches and careful studies of them.

For many years the Henry home was directly across the street from old St. Mark's so Mr. Henry knows his neighborhood and subject well. He has at his studio numerous sketches of the vicinity, and of other parts of old New York. He is preparing this picture for the coming Spring Academy exhibition.

Louis Betts, of the National Arts Club, 119 E. 19 St., is now in Chicago at work on several portrait commissions, but is expected to return late this month.

F. Luis Mora, of 142 E. 18 St., is busy at his studio with a variety of work. He is doing a charming small canvas of a figure in Spanish costume, in which the shadows have been reduced to the minimum. The treatment in this canvas is similar to that of "Ruth in Costume," a picture which Mr. Mora has sent to the Pa. Academy.

He also has under way a larger study of three little N. Y. street boys which he calls "The Three Musketeers."

Conn. Academy Show Postponed

The eighth annual exhibition of the Conn. Academy, which was to have been held at Hartford early in Feb., has been postponed to an indefinite date in the last spring, owing to the fuel conservation policy put in force by the Wadsworth Atheneum Corp. All other exhibitions booked for the Annex Gallery have been canceled also, and the directors contemplate closing certain galleries in the Pierpont Morgan Museum, at which the special Morgan room has been locked up since the declaration of war.

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The resident artists of Flushing, L. I., are forming an association with the idea of making it a permanent organization, holding annual exhibitions. The first display will be held for the benefit of the Flushing Hospital, of which Mr. William H. Walker is president of the Board of Trustees. The idea was originated by Giuseppe Trotto, who got the artists together and the list of artist members now enrolled includes George Breck, Bryson Burroughs, Giuseppe Trotto, Joel Nott Allen, William Walker, A. B. Walker, Herman A. MacNeil, John Benson, Arthur Woelfe, Elsa Kirpal, Dan L. Beard, Lambert Guenther, Joseph L. Chase, Vincent Trotto and several others.

Marines by F. J. Waugh

Frederick J. Waugh is showing four marines at the Petrus Stuyvesant Club, No. 129 E. 10 St., to Feb. 14.

In the painting hung as an over-mantel, the billowy sea is pictured with accustomed ability. On the opposing wall of the gallery, a canvas features a white crested wave, with its wind-blown spume. Beyond the dark waters rise to meet the sky with assembled clouds. A third canvas deals with a rocky stretch of coastline on which the waves are breaking.

The fourth example is of a different type, and depicts a forest of masts of anchored sailing ships.

F. Luis Mora is also an exhibitor who shows two colorful figure pieces and two Spanish subjects, all in watercolor.

Mr. Walter Fearon, of Henry Reinhardt & Son, who, after a term of service in the English admiralty, following the outbreak of the war, was relieved and returned to New York, has been again "called to the colors" and is sailing within a few days for a port in England to resume his war service there.

The memorial exhibition of works by the late Albert P. Ryder, which it has been erroneously reported Mr. Walter Fearon was arranging for the Metropolitan Museum for March next, is under preparation by Mr. Bryson Burroughs, the Museum's Curator of Paintings.

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